

The Oklahoma Pointer

JANUARY • 1938

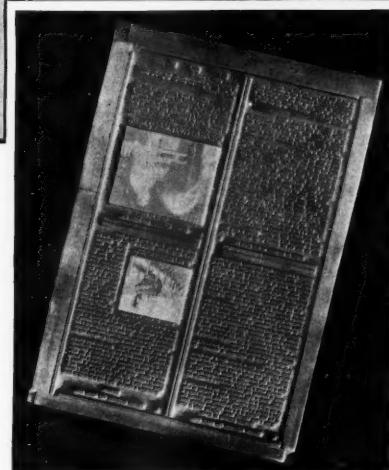


TENAPLATE ELECTROTYPEs *stand up better on long runs*

There's not much argument about the fact that Tenaplate molds produce harder, tougher, electrotypes.

For example, Rand McNally & Co., Chicago, ran 400,000 impressions from a Tenaplate-mold electro; and at the end of the run, it was still in good condition. The last sheet off the press showed no sign of excessive wear in the plate.

On a Tenaplate mold, every tiny type mold shows a shiny surface and a smooth contour which permits free access of the plating solution to the deepest part. Thus, the plated shell is practically as thick on the printing surface as on the built-up areas. Naturally, it wears longer.



Above is the actual Tenaplate mold. It consists of a sheet of aluminum foil, supporting a graphite-polished molding composition. It is a duplicate mold, the original mold having been discarded after the shell was made. This one is being held as a duplicate record of the job and can be plated for use in the event that a re-run is desired.

Many printers order two molds of each form, having a duplicate delivered with the plates and filing it for future use. Tenaplate molds can be stored indefinitely without deterioration and require very little space . . . Ask your electrotypist or write for list of foundries in your vicinity that are prepared to furnish full information.



Set in members of Bauer Futura family and Gillies Gothic. Printed from Tenaplate electrotype.

TENAK PRODUCTS, INC.
610 SO. FEDERAL STREET, CHICAGO

Just a Matter of Dollars and Cents—

But what an important matter that is to any employing printer! The Ludlow system of hand-set, slug-cast composition has many advantages, but no fact concerning it is more important to you than that Ludlow-equipped printers are producing job and display composition for fewer dollars and cents and, in consequence, earning a higher percentage of profit on their billings.

And the great flexibility of the Ludlow is enabling a constantly growing number of printers, large and small, to take on a wider range of work and to earn a profit on jobs they were not previously able to handle.

Our representative will be glad to arrange a demonstration at some time and place convenient to you. This will enable you to gain a clearer understanding of the Ludlow and of its profit-making possibilities in your own composing room.

Ludlow Typograph Company

Set in Ludlow Garamond Bold

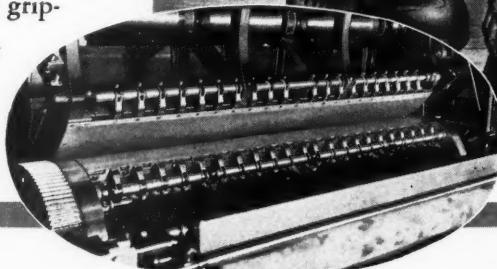
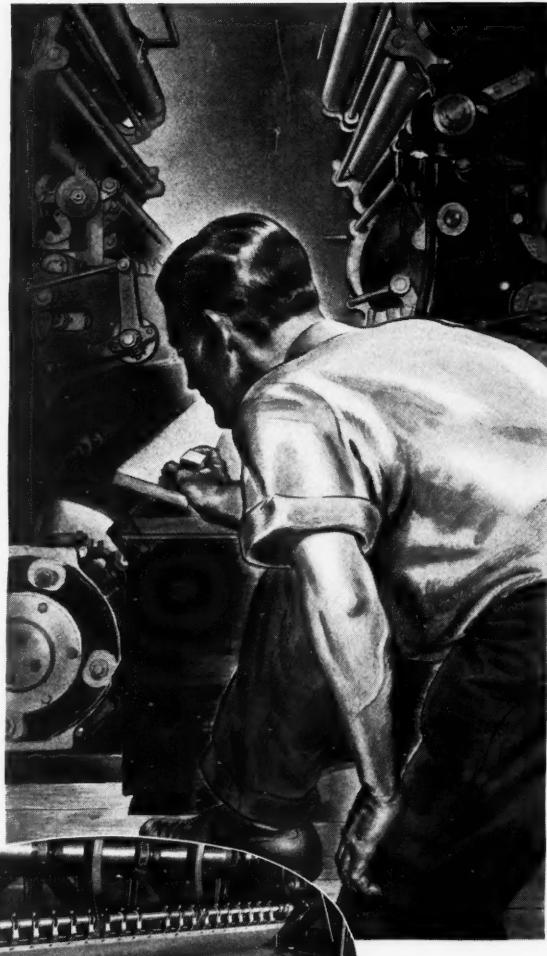
2032 Clybourn Avenue . . Chicago, Illinois

HARRIS

*Spring Grippers
will stay set over a period of years*

● Next to press speed, spring grippers as much as anything else on a press increase profits. This is due first to the fact that spring grippers in their construction eliminate the necessity for continuous setting for proper holding when printing different weights of stock. Secondly, spring grippers increase press profit because they eliminate otherwise constant gripper adjustment which would mean lost press time.

Harris press construction uses spring grippers throughout. The saving in time otherwise lost in setting grippers increases press production and profit.



SOME FEATURES OF HARRIS COLOR GROUP

Revolutionary Harris H. T. B. Stream Feeder

- Precision Tapered Pre-loaded Roller Bearings
- Choice of Feed Roll or Rotary 3 Point Registering Mechanism • Micrometer Dials for Setting Printing Pressures • Quick Change Plate Clamps • Double Size Transfer Cylinder • Inker Load Eliminated from Printing Couplets • Harris Cleanable Ink Fountain • Adjustable Ink Vibration • Multi-Unit Construction • Spiral Gear Drive • Spring Grippers Throughout • Efficient Pile Raising and Pile Lowering Mechanism • Vacuum Control of Sheet in Delivery • Dial Press Speed Indicator • Feeder and Delivery Accommodate Any Style or Size Platform • One Piece Base with Extra Heavy Framing and Construction • Micrometer Adjustment of Ink Supply • Ball Bearing Mounting of All Ink Rollers • Improved Delivery Gripper Bar and Mounting.

HARRIS · SEYBOLD · POTTER · COMPANY

GENERAL OFFICES: 4510 E. 71st St., Cleveland, Ohio · HARRIS SALES OFFICES: New York, 330 West 42nd St. · Chicago, 343 South Dearborn St. · Dayton, 813 Washington St. · San Francisco, 420 Market St. · FACTORIES: Cleveland, Dayton

Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate \$4.00 a year; 40c a copy, Canadian \$4.50 a year; foreign subscription \$5.00 a year. Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1938, The Inland Printer Company

HIGH SPEED

LOW COSTS

The Model "W" Cleveland

**Leads all other types
of Folding Machines
within its size range**

In SPEED

In ACCURACY

In LOW COST

per 1000 Signatures

*Ask for circular "IMPORTANT NEWS".
It gives you much valuable information
regarding your job folding.*

DEXTER FOLDER CO.

28 West 25rd Street, New York

PHILADELPHIA

Lafayette Building, Fifth and Chestnut Streets

CHICAGO

117 West Harrison Street

BOSTON

185 Summer Street

CLEVELAND

1900 Euclid Ave.

ST. LOUIS

2082 Railway Ex. Bldg.

ATLANTA

Dodson Printers Supply Co., 231 Pryor St., S.W.

SAN FRANCISCO, LOS ANGELES, SEATTLE

Harry W. Brintnall Co.

DALLAS

J. F. Carter, 5241 Bonita Avenue

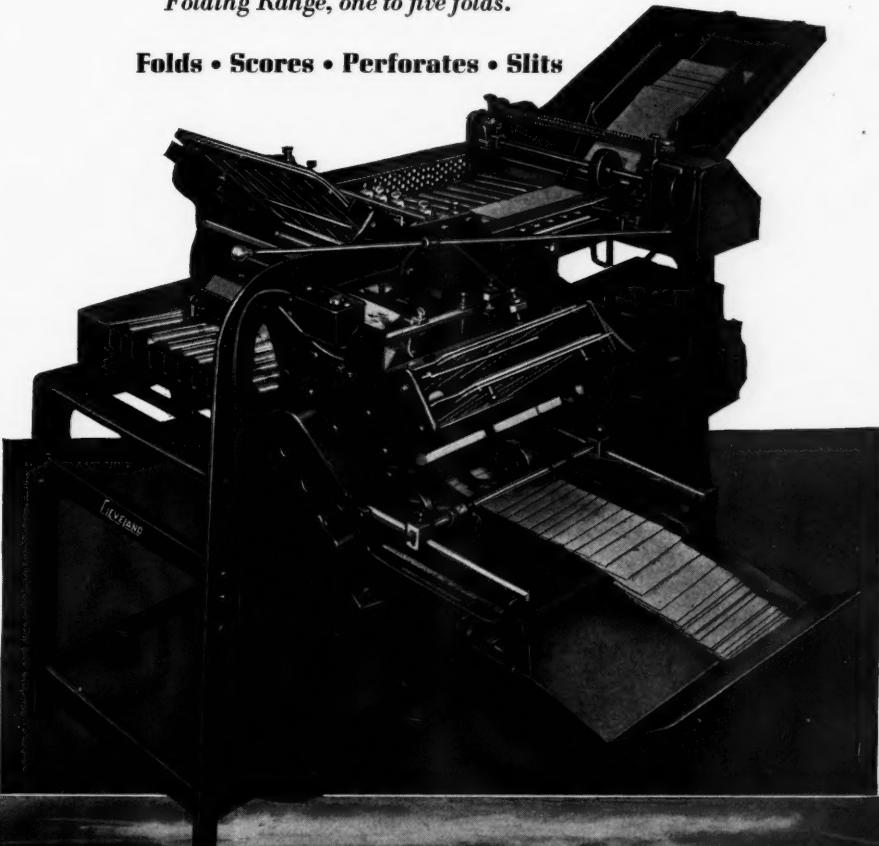
Users have learned that any sheet coming within the size and folding range of the Model "W" can be folded most economically on this machine because of its low Installation Cost, its low Hour Cost, and its extremely High Speed.

The Model "W" folds the widest variety and weights of stocks, from very thin sheets up to 120 lb. cardboard or heavier. Folds accurately and stacks neatly even the smallest signatures.

Sheet Size Range 14 x 20" to 3 x 4" (sometimes smaller).

Folding Range, one to five folds.

Folds • Scores • Perforates • Slits



Model "W" Folder. Powered by Kimble.



P R E C I S I O N I S O U R W A T C H W O R D

Keeping records requires as precise adjustment in manufacture as keeping time. In Weston Papers you are assured of a precise adjustment of all paper properties. The ledger papers have perfect surfaces for writing, ruling and erasing and the strength to withstand constant folding and handling. The bond papers have the look of authority and the pleasing cockle and crispness only found in a high-quality, rag-content bond. For every purpose the right paper is a Weston Paper.

There is a distributor of Weston's Papers near you.

B Y R O N W E S T O N C O M P A N Y
D A L T O N , M A S S A C H U S E T T S



RAG CONTENT LEDGER

Extra No. 1—100%
BYRON
WESTON CO.
LINEN RECORD
100% DEFIANCE
85% WAVERLY
75% CENTENNIAL
50% WINCHESTER
25% BLACKSTONE



RAG CONTENT INDEX

100% DEFIANCE
75% HOLMESDALE
50% WINCHESTER
WESTON'S
MACHINE POSTING
INDEX
50% Rag Content



MACHINE ACCOUNTING

TYPACOUNT
LINEN LEDGER
85% Rag Content
WESTON'S
MACHINE POSTING
LEDGER
50% Rag Content



RAG CONTENT BOND

Extra No. 1—100%
WESTON'S BOND
100% DEFIANCE
75% HOLMESDALE
65% EXMOOR
50% WINCHESTER
25% BLACKSTONE

MILLER SIMPLEX PRODUCTION GETS PROFITABLE BUSINESS...

Up to 25% greater production a fact—check these actual production records...

BALANCED PERFORMANCE

**MILLER SIMPLEX DELIVERS
ALL THREE
PROFIT FACTORS**

1. HIGH PRODUCTION

1. 4500 unhurried impressions per hour; $19\frac{1}{2}'' \times 24\frac{1}{4}''$ form in chase.
2. Versatile—tissue or 20 pt. board (sometimes 36 pt.) handled equally well.
3. Maximum material savings; paper, ink, rollers, plates, etc.

2. QUALITY

1. Distribution—"ink-mill" rotary type, full coverage heavy forms at all speeds.
2. Impression—Eccentric sleeve bearing, ribbed bed, braced cylinder.
3. Register—Positive-control feeder, 100% suction, with automatic slow-down.

3. LOW-COST OPERATION

1. Durable—all-steel (not cast iron) gearing, rigidly reinforced frame, expensive alloys.
2. Compact—up to 50% saved in floor space. Lower rental. Overall visibility.
3. Simple operation—fully automatic, accessible, safe.

Write for folder BALANCED PERFORMANCE. It shows Simplex advantages in detail, by "factual photo."

1,400,000 impressions in 11 weeks, from our Simplex since installation—that's 3200 net average production per hour for every working hour. *

Up to January 4, 1937, we kept a very accurate record of jobs completed on the Simplex, and we handled 121 individual jobs in runs from 3200 to 279,000 per job.

In arriving at the total of five million, in about one year, we did have a little overtime, but only in a few cases were the jobs of such a rush character, as to require overtime.

The outstanding facts of the performance of our Simplex were, in our opinion, the high average speed maintained on all classes of work; the extreme distribution requirements (all solid label forms) and the excellent register obtained. Our average NET hourly production was a little better than 3,000 per hour, and mind you, THAT WAS NET.

A Real Test—Seven weeks production on the New Miller Simplex -

1,365,400 Impressions.

A glance at the Totalizer on our two Simplexes reminded me of the remarkable production record these presses are turning up. One Simplex, installed March 26, 1936, has a total of 7,080,727 impressions, while the other press carries 6,475,343. These figures include make-ready, etc. on a forty hour week basis with a minimum amount of overtime.

At a job just finished, on our small Simplex at 2,500 per hour.

These were also printed from original four color plates, no wear etc., after 50,000 impressions.

The totalizer on our Miller Simplex which is now fourteen months old reads 3,726,732.

We would not consider any other equipment but Miller as we have been using your machinery for the past 12 years.

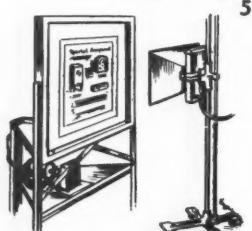
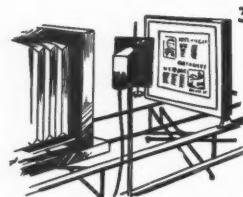
★Names of companies producing above records will be given by our representative to companies actively interested in improving their press room efficiency with Miller Simplexes.



**MILLER PRINTING MACHINERY CO.
PITTSBURGH, PENNSYLVANIA**

Branch Offices: BOSTON, NEW YORK, PHILADELPHIA, CHICAGO and SAN FRANCISCO. Canadian Company: MILLER PRINTING MACHINERY OF CANADA, LTD., Toronto. Agents: CALIFORNIA PRINTERS SUPPLY COMPANY, Los Angeles, California; J. H. SCHROETER & BRO., INC., Atlanta, Georgia.

OFFSET NEWSPAPERS BY WEBENDORFER



-1-

PREPARATION OF THE COPY - Here is a factual demonstration of the exact work that can be turned out on a typewriter by any stenographer with the addition of the simple compact automatic justifying typewriter.

PICTURES - With the Leica camera or any other camera of its size, it is possible to get excellent pictures at a few cents a picture.

HEADINGS - Hand set type and pull proof.

-2-

ASSEMBLY - With scissors and paste, the type copy is laid out. Screen prints of pictures are pasted up along with the type proof in the make up.

-3-

CAMERA makes exposure of complete make up.

-4-

PREPARING THE OFFSET PLATE - This is a thin sheet of zinc.

-5-

EXPOSING the sensitized zinc plate.

-6-

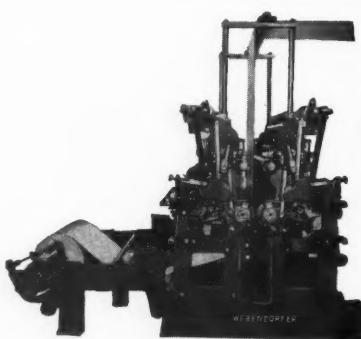
INKING up the zinc plate after exposure.

-7-

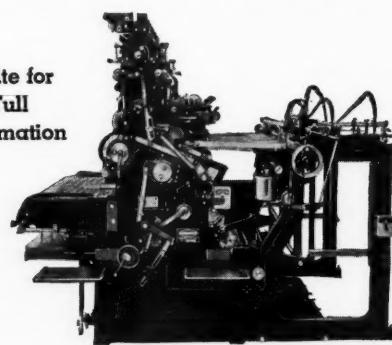
DEVELOPING the plate ready for the press.

TO PRODUCE IN THIS MAGAZINE ABOVE LINE CUT TYPEWRITER COPY

Write for
Full
Information



WEBENDORFER
OFFSET WEB PERFECTING PRESS
BUILT UPON THE UNIT PLAN



WEBENDORFER
SHEET OFFSET PRESS FOR
SMALLER CIRCULATIONS

American Made By

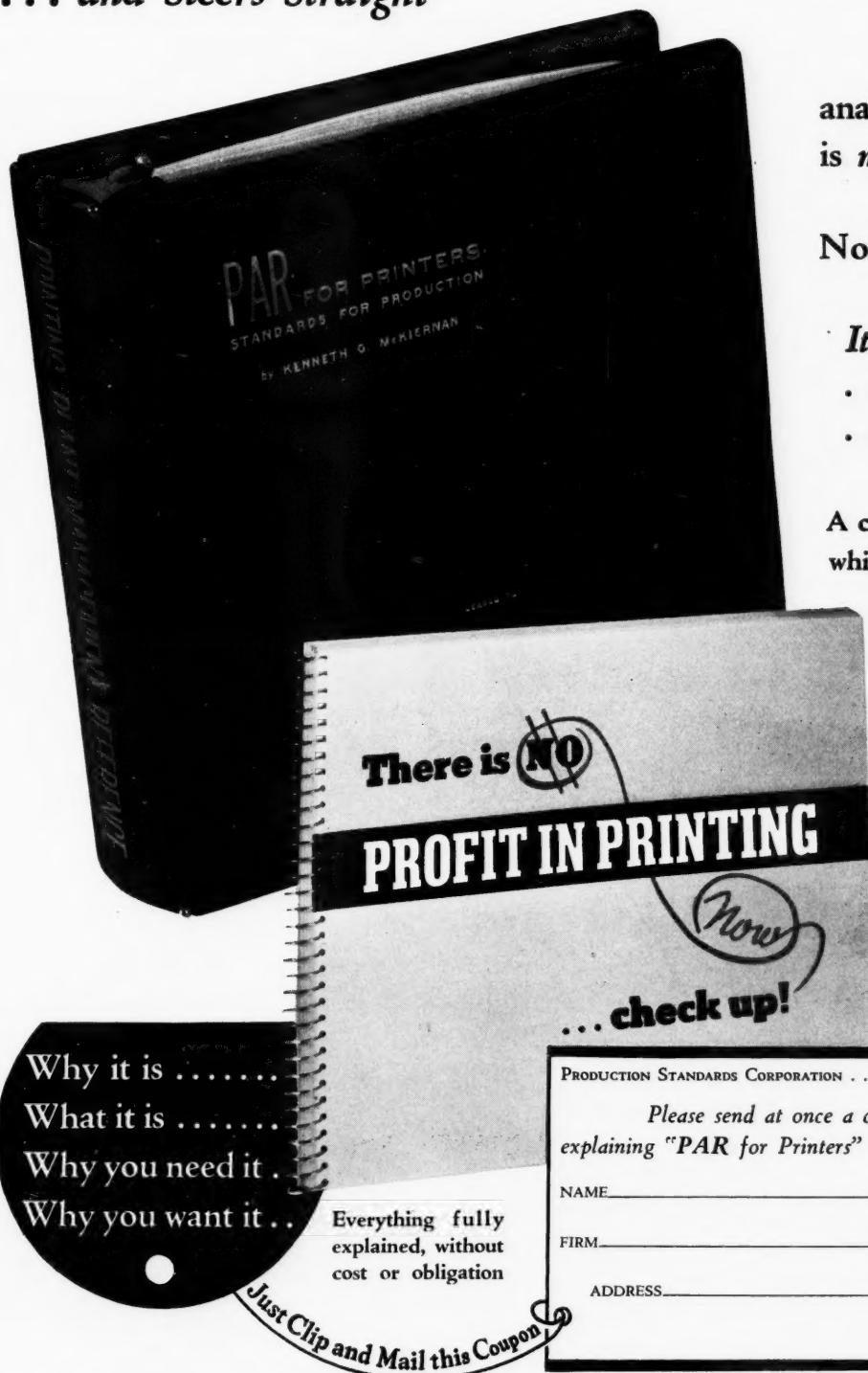
WEBENDORFER-WILLS CO., Inc.

Builders of Printing Machinery for Over Thirty Years

MOUNT VERNON, NEW YORK, U. S. A.

PLANT MANAGEMENT TAKES HOLD

... and Steers Straight



This reliable analytical reference is *not a system . . .*

• Nothing to study

• *It is definite . . . unbiased . . . uninfluenced*

• A continuous service which lights the way for management, insures a firm grip on the wheel . . and straight, safe going all the time . . .

PRODUCTION STANDARDS CORPORATION . . . 430 S. Green St., Chicago

Please send at once a copy of your free book explaining "PAR for Printers" in detail.

NAME _____ TITLE _____

FIRM _____

ADDRESS _____

Production Standards Corporation . . . 430 South Green Street, Chicago, Illinois
and available in England through TECHNICAL RECORDS, LTD., 59-60 LINCOLN'S INN FIELDS, LONDON, W. C. 2



"In my past 35 years experience
I have not found a cutter as
good as the NATIONAL"

* ROCHESTER, N.Y.

WHAT OTHER USERS SAY OF NATIONAL CUTTERS

We found the accuracy, speed of operation, and maintenance costs of our National Cutters to be second to none in our experience.

—*Bridgeport, Conn.

The National is doing much more work than our larger and heavier cutter of another make which cost us about five times as much.

—*St Paul, Minn.

For more than ten years we have been using a National Automatic Clamp Cutter in our bindery department with complete satisfaction.

—*Philadelphia, Pa.

It certainly makes a manager feel good that the National Cutter cannot repeat and endanger the workman's hands or fingers.

—*Greenberg, Pa.

Consider National the best cutter I have ever handled in my forty years in the printing business. Has been in continuous use, has never been out of commission from any cause, and should I need another it will be a National.

—*Pittsburgh, Pa.

We have been using your National Cutters since 1928 and are very happy to state that they have given us satisfactory and unflinching service. We have also found that your cutters have met our every expectation with the very minimum of cost for maintenance.

—*Danbury, Conn.

*Names of National users given to interested firms on request.

NATIONAL'S EIGHT EXCLUSIVE FEATURES

1. A really solid and heavy knife bar for strength, durability and greater accuracy.
2. Main gears on both sides of cutter, producing a uniform pull on both ends of knife bar. Gears are recessed in side frame, properly protected; no extra guards required.
3. Counter-weighted main drive gears prevent danger of repeat cut . . . in addition to the non-repeat and overload safety.
4. Four-point floor contact, makes leveling easier.
5. A safe two-motion starting lever, plus a two-hand built-in starting device means double safety.
6. Sectional construction, for compactness and all-around convenience.
7. Automatic clamp on National Cutter . . . actually automatic. Action closely co-ordinated with movement of the knife to adjust pressure and cutting as required.
8. A safer and thoroughly reliable clutch . . . simple disc type, easily accessible.

These are all exclusive features of the National Cutter. In addition, the National gives you all the good features of other cutters . . . many of them improved.



Write today
for Folder giving
Complete Description

E. C. FULLER COMPANY
NEW YORK 28 Reade St. — CHICAGO 720 So. Dearborn St.



GRINDING THE WOOD IS JUST PART OF THE JOB

... constant control of the fibers is equally as important in making the refined groundwood pulp used in all Kimberly-Clark papers. The pulp is not only screened four times, to insure uniformity, but a testing station close to the battery of grinders continually tests it for strict adherence to rigid standards.

A definite proportion of refined groundwood pulp is used in Kleerfect, Hyfect and Rotoplate because groundwood acts as a filler between the longer sulphite fibers giving the sheet more body and a better printing surface; makes it take and hold ink better; and prevents "show through" of the ink on the opposite side of the paper.

The combination of groundwood pulp for finish and sulphite pulp for strength might, with a stretch of the

imagination, be likened to the concrete which binds the aggregate together and makes a concrete pavement smooth. The long sulphite fibers give strength to paper to withstand the pull of high-speed presses. *But it is the refined groundwood pulp that assures a satisfactory printed result on inexpensive paper.*

If you are a buyer of printing or a printer and do not already know what these modern papers can do for you in black and white or color process, ask your paper merchant or write us.

KIMBERLY-CLARK CORPORATION, Established 1872, Neenah, Wisconsin; Chicago, 8 South Michigan Avenue; New York, 122 East 42nd Street; Los Angeles, 510 West Sixth Street.

This advertisement is NOT printed on Kleerfect, Hyfect or Rotoplate

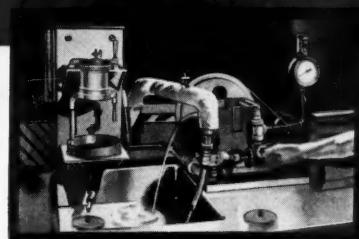


Kind to your eyes

KIMBERLY-CLARK

Both sides alike

PRINTING PAPERS



SMICO INK TALKS

Pressman: "Good-morning, Boss. Will you look over this sheet and give me an O.K. on position and color."

Mr. Boss: "All right, but first listen to this: Our certified public accountant's report shows that in 1937, our press-room made a profit slightly in excess of our highest expectations."

Pressman: "And I know the reason."

Mr. Boss: "Because we charged our ink as material used, against each job, instead of including it in the hour cost?"

Pressman: "That had something to do with it, of course, but remember that all year we used SMICO INKS which worked smoothly during press runs, and that made that SLEIGHT DIFFERENCE in increased profit."



SLEIGHT METALLIC INK COMPANIES, INC.
PHILADELPHIA: 538-540 N. Third St.

NEW YORK: 75 West St. CLEVELAND: 1276 W. Third St. KANSAS CITY, Mo.: 722 Wyandotte
WASHINGTON: 926 H Street, N.W. MILWAUKEE: 534 N. Jackson St. FORT WORTH: 236 W. 13th St.

**FOR SATISFACTORY LETTERHEADS
AND PRINTED FORMS, THE HAMMERMILL
WATERMARK TAKES THE GUESSWORK
OUT OF PAPER BUYING**

HAMMERMILL
BOND
MADE IN U.S.A.

**... AND IT TAKES THE GUESSWORK OUT OF
SELLING, TOO ...**

The Hammermill Bond watermark means even more to you than to your customers. It means easier selling at lower cost . . . fast, trouble-free press performance in your shop . . . finished jobs that satisfy exacting customers. It helps to get your bills paid and bring in repeat orders. Use this best-known name in paper as a step toward building a more profitable business. Hammermill Paper Company, Erie, Pa.

* * * * *



**TAKE SOME OF THE
FOOTWORK OUT OF SELLING**

Put this FREE new display in your window to invite people into your place of business. It's a window poster, 27 inches high, of the picture shown above, which will appear in the February 5th Saturday Evening Post. Send today for this new selling aid.

Hammermill Paper Company, Erie, Pa. IP-Ja

Send me your new Hammermill window poster with suggestions for trimming my entire window.

Name _____

Position _____
(Attach to your *business* letterhead)



Among business executives there are a great many who are

naturally men of good form and poised nonchalance in all their actions. Well tailored, quiet

mannered and respectfully attentive in personal contacts it is to be expected that their corre-

spondent contacts are carried on in the same characteristic manner.★ Invariably these men use

stationery printed only on 100% rag content bonds because of their instinctive taste for fine

things.★ LANCASTER BOND, the Aristocrat of Bonds, is especially made by Gilbert for this

discriminating class of men.★ Keep a few reams of this all new, white rag fiber bond on your

shelves for your paper-conscious customers. Send them proofs on LANCASTER BOND.

G I L B E R T P A P E R C O M P A N Y , M E N A S H A , W I S C O N S I N

LANCASTER "The Aristocrat of Bonds"

OTHER POPULAR GILBERT PAPERS: Dreadnaught Parchment, Valiant Bond, Radiance Bond, Resource Bond, Avalanche Bond, Dreadnaught Ledger, Lifetime Ledger, Old Ironsides Ledger, Dauntless Ledger, Entry Ledger.
DISPATCH SIX STAR LINE: Dispatch Bond, Dispatch Ledger, Dispatch Onion Skin, Dispatch Safety, Dispatch Index, Dispatch Manuscript.



Lancaster Bond is also sold in attractive boxes—500 sheets each—in white. Sizes: $8\frac{1}{2}'' \times 11''$, $8\frac{1}{2}'' \times 13''$, $8\frac{1}{2}'' \times 14\frac{1}{2}''$, in all substance weights. Carried by paper merchants throughout the country.



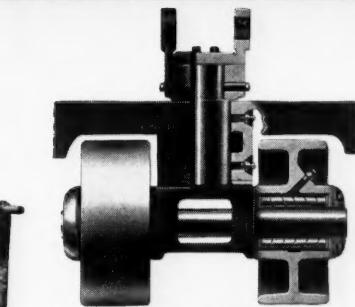
WIDOWED by WASTE

Draped in black—but written in red, because Wasted time . . . Wasted manpower . . . Wasted efficiency . . . killed this ledger's natural mate, *Corporate Profits*.

The slightest letup in any department of an operating plant can cause a serious breach in production returns—a breach that is immediately reflected on the red side of the ledger. Don't let operating inefficiency steal your just returns. Be modern. Follow the trend to YALE... then watch the black ink flow.

For years, YALE trucks have held a universally recognized top position in the world of industry. Wherever there is lifting . . . hauling . . . stacking . . . or storing to be done, YALE trucks are more economical . . . more expedient . . . more efficient. The best buy in the materials handling field!

Call in our representative. He'll show you how to write your figures in black—THE YALE WAY!



Cut open view of the rugged front end construction. Front wheels equipped with overcapacity roller bearings mounted on axle of high carbon chrome manganese steel. Axle Key eliminates wear—hardened steel thrust washers on either side of wheels assure maximum life. ONE OF THE REASONS YALE TRUCKS LAST A LIFETIME!



The famous Yale "Red Streak"—Single Stroke Hand Lift Truck—3500 lbs. Capacity



THE YALE & TOWNE MANUFACTURING COMPANY,
PHILADELPHIA DIVISION, PHILADELPHIA, PA.
IN CANADA: ST. CATHARINES, ONT.



This Ad was "On the Spot"

"We have been pleased with both the quality and quantity of inquiries we have received from our ad in THE INLAND PRINTER."

This statement, coming from the advertising manager of one of this country's large paper manufacturers, does more than just take this ad off the "spot." It proves conclusively that manufacturers interested in the Printing market find it profitable and worth while to tell their story through the advertising pages of THE INLAND PRINTER.

These manufacturers know, from experience, that advertising in THE INLAND PRINTER is the surest and most effective way to get their story across to the printing executives of the country.

Our representatives will welcome the opportunity of helping you solve your problem of contacting your Printing prospects.

THE INLAND PRINTER

205 WEST WACKER DRIVE • CHICAGO, ILLINOIS



G



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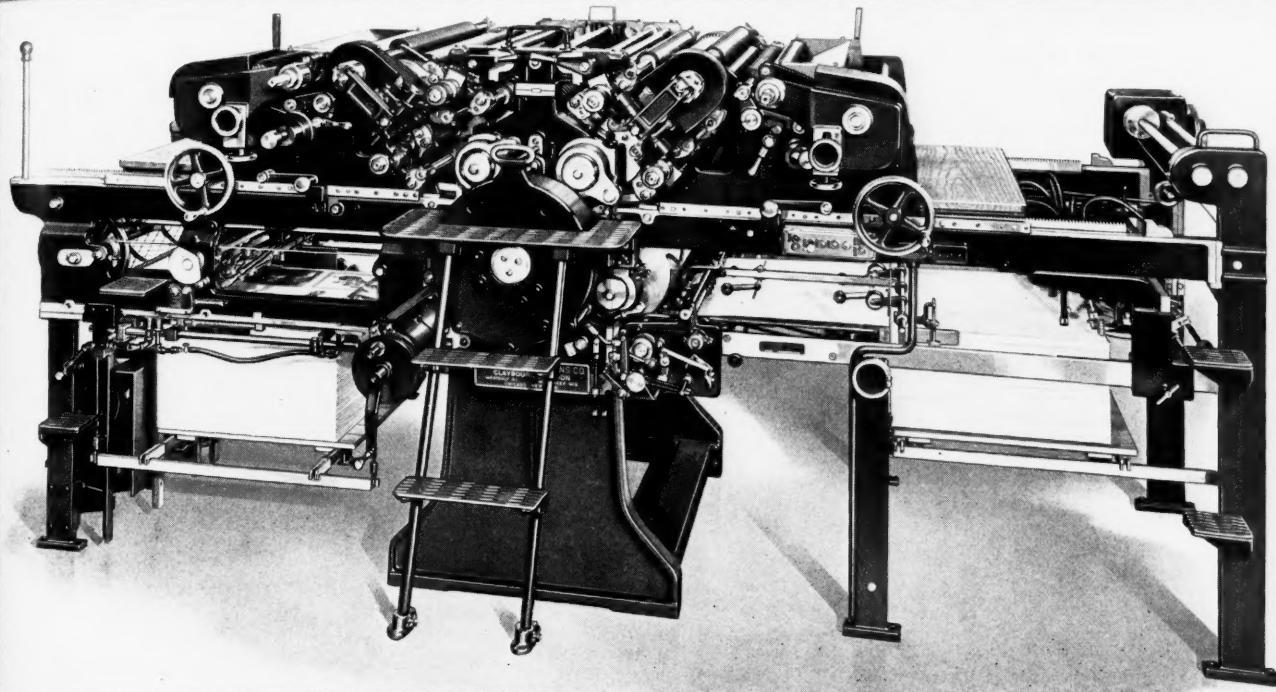
Auto

Clay
regis

Ink
men

Flame

GOOD NEWS FOR PROFIT-MINDED PRINTERS



COTTRELL *two-color rotary press*

	Maximum Sheet	Minimum Sheet
Small Unit	27 x 28	11 x 17
Large Unit	28 x 42	19 x 26

Speed on first-quality printing, 5000 two-color sheets per hour.

Automatic stream feeder. Automatic plate cylinder trip.

Claybourn spirally grooved cylinders. Claybourn rapid register-hook system.

Ink roll-back—quick fountain adjustments. All adjustments accessible from floor. All rollers interchangeable.

Remarkable ink distribution and simplicity of operation.

Highly efficient on moderate-length as well as long runs. With the perfected curved plates which are now easily obtainable, makeready is practically eliminated.

Four-color process work can be printed on these presses in accurate register at high speed.

The installation of one or a pair of these units will enable commercial printers to meet the competition of any printing process. The average printer can now avail himself of all the economies effected by large edition printers.



E. B. COTTRELL & SONS CO., WESTERLY, R. I.

NEW YORK: 25 East 26th St. • CHICAGO: 332 South Michigan Ave.

CLAYBOURN DIVISION: 3713 North Humboldt Ave., MILWAUKEE, WIS.

SMYTH-HORNE, Ltd., 1-3, Baldwins Pl., Gray's Inn Road, LONDON, E. C. 1



"TELL ELMER WE'RE OUT OF
E'S
AGAIN"

A bit "far-fetched"? Of course it is! But even now, there are some printing plants that are still waging a losing battle for "completeness." Still trying to maintain complete composing rooms of their own, while their competitors unload all the overhead and hour loss of this *non-productive department* upon the Trade Composing Room. No wonder so many *smaller, less-burdened shops* are doing the most business, and making the most money, in every community. The Trade Composition idea has grown and prospered because it is economically sound. No good business man will continue doing for himself *at a loss*, what he can *buy at a profit*.

INTERNATIONAL TRADE COMPOSITION ASSOCIATION

With more than one hundred and fifty members in the United States and Canada pledged to good service and fair prices
EXECUTIVE OFFICES AT 629 CHESTNUT STREET • PHILADELPHIA, PENNSYLVANIA



Who Standardised on
HAMILTON BOND!



Founded 1850

We don't mean to imply that your business is headed for the rocks unless you use Hamilton Bond.

But if you'll examine our Bond Portfolio (write for it—it's free) showing Hamilton Bond in 4 substances and 12 colors and demonstrating its use on 10 of America's most beautiful letterheads, you'll agree to two things:

- (1) There is greater opportunity for sales and profit in Hamilton Bond.
- (2) With this portfolio as a sales aid, you'll be able to get stationery business for miles around.

Recommend this white, printable, inexpensive, nationally advertised, #1 sulphite bond to your customers.

W. C. HAMILTON & SONS, MIQUON, PA.

Finer Papers for Business and Advertising

THE IMPORTANT JOBS COME TO SUPERIOR



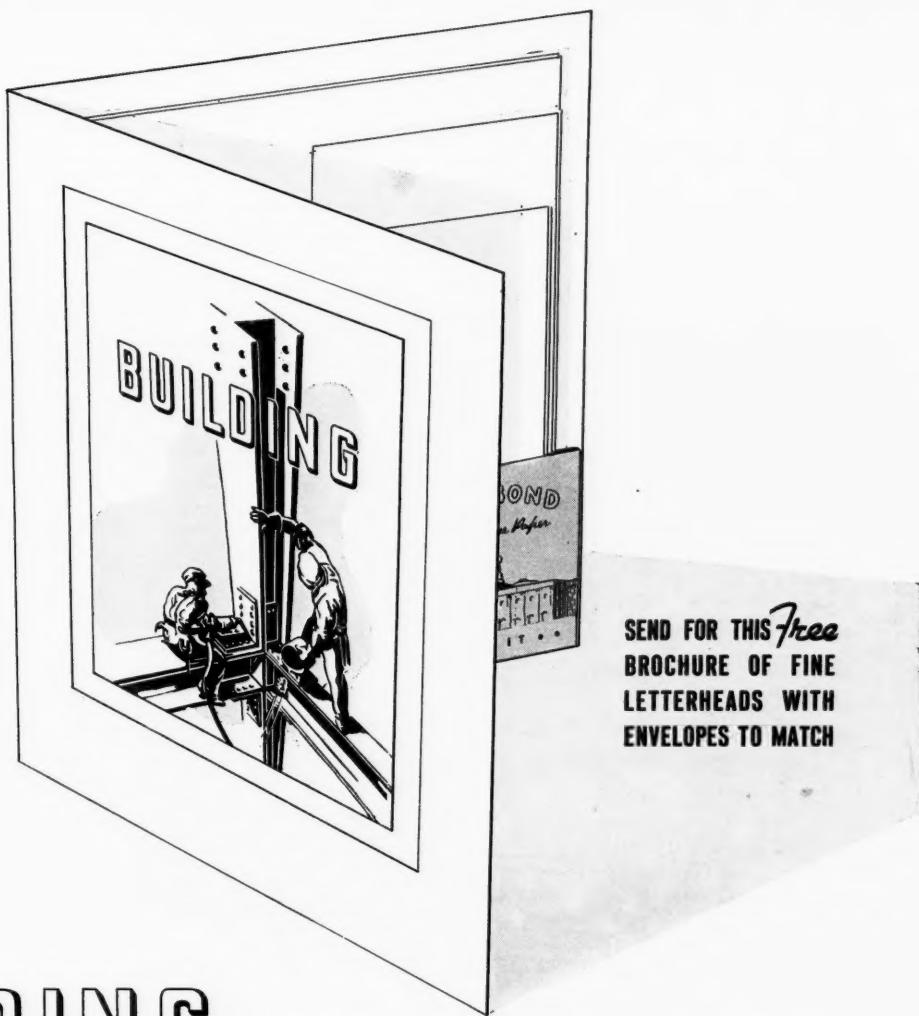
● When Liquid Carbonic decided to get out this elaborate 72-page book on its bottle filling equipment, it was only natural that the job should come to Superior. For experienced advertising managers who want to be sure of getting good work . . . with no loop-holes for alibis . . . find that Superior fits their requirements to a "T"

All we ask is a rough outline to start with. And from there on out . . . until the job is ready to turn over to the printer . . . we accept full responsibility. When a job is handled this way, there's no "passing the buck". There can't be. Layout, drawings, photographs, retouchings and engravings are made under one roof and one management . . . where every department works together as a unit.

When Superior does your work, you get a powerful "plus" in impression-value. And you save time. You can get a full report on the daily progress of any job simply by calling one phone number.

*Why not have our representative stop in
with samples and complete information?*

SUPERIOR ENGRAVING COMPANY
215 WEST SUPERIOR STREET CHICAGO, ILLINOIS



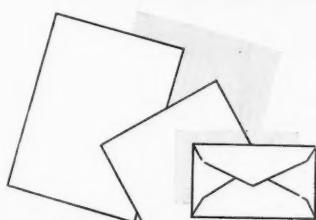
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BROCHURE OF FINE
LETTERHEADS WITH
ENVELOPES TO MATCH

BUILDING BUSINESS AND GOOD WILL

The important part Howard Bond plays in building business and good will is exemplified in the new 1938 Howard Bond Portfolio. Send for a copy. See what THE WORLD'S WHITEST BOND PAPER does to printed, lithographed and engraved stationery. Then you will understand why modern business is using Howard Bond for prestige building letterheads and commercial forms that get things done. A request on your business stationery will bring a copy of the new 1938 Howard Portfolio to you without delay.

COMPARE IT! TEAR IT! TEST IT! AND YOU WILL SPECIFY IT!

THE HOWARD PAPER COMPANY • Urbana, Ohio



ENVELOPES TO MATCH
made by our affiliated subsidiary
DAYTON ENVELOPE CO., Dayton, Ohio

HOWARD BOND
WATERMARKED
The Nation's Business Paper

• The Howard Paper Company, Urbana, Ohio
Send me the New Howard Bond Portfolio.

Name..... Address.....

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(Please attach to your business stationery)

IP-1-38

*Success thru Service—*In 1900 the Monotype entered a field already occupied by several thousand other machines which were functioning, either as single-type assembling machines or slug-line machines, to produce composition for printers and publishers. Its success in originally securing trial and recognition, and continued, constantly growing use over a period of thirty-eight years, is factual demonstration of its ability to meet the typesetting needs of a substantial number of plants of various kinds which, for a variety of reasons, prefer the single-type composition produced on Monotypes to the product of other typesetting machines.

Monotype users tell

OF THEIR SATISFACTION WITH SINGLE KEYBOARD AND CASTER EQUIPMENT

*Full information concerning
all Monotype Equipments is
available upon request.*

This advertisement composed in Monotype Caslon and Italic with 20th Century Family.

DAYTON, Ohio—

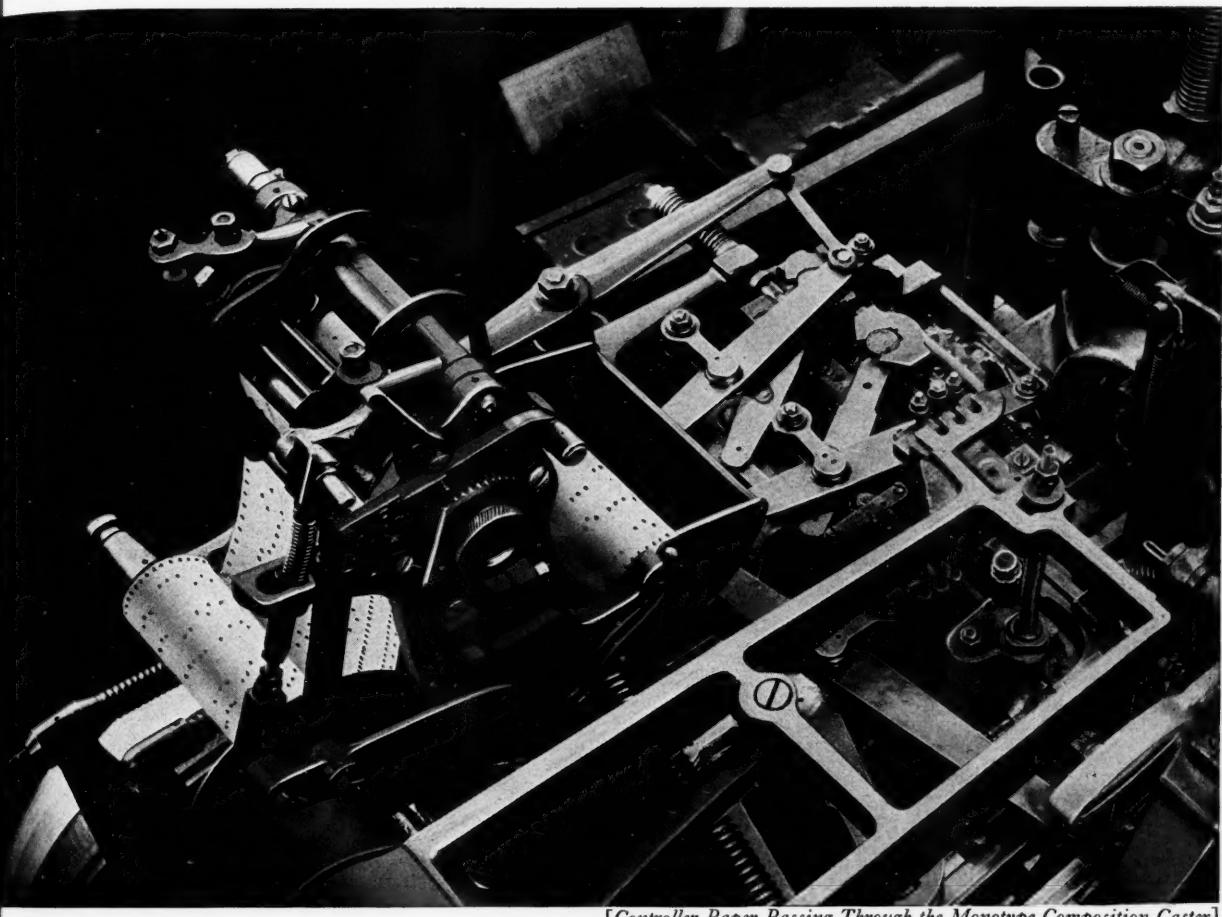
Our single Monotype Keyboard and Composition Casting Machine Operator produces most of our typesetting and when not busy on live copy he utilizes our Casting Equipment to produce type, spacing materials, leads, rule and slugs for use by our compositors. Sufficient composing room materials yield dividends. One of the most important advantages of the Monotype System to the job and commercial printing plant owner is that it gives him an opportunity to decide whether jobs can best be produced entirely by machine, by a combination of machine typesetting and hand work, or entirely by hand with type and materials made on the Monotype. Our investment in Monotype equipment has yielded us returns in a measure that permits us to record our satisfaction with our combination equipment operated by single combination man.—*L. C. Giele, GIELE & PFLAUM Co.*

SEATTLE, Wash.—

We wish to thank you for the prompt and splendid cooperation on the new Caster unit we have just installed to replace our old Caster which gave us over twenty-five years of wonderful service. It was hard to let "old Faithful" go. We take pleasure in recommending the Monotype to anyone who might be interested in typesetting machines.—*Herman H. Emme, PACIFIC LABEL & CARTON Co.*

SIDNEY, Ohio—

We have been a Monotype user for twenty years and are as enthusiastic over this equipment today as when installed. We should be qualified therefore to state the Monotype is profitable in a small shop as well as the larger ones. We could not keep house without it.—*C. L. Werst, THE C. L. WERST PUBLISHING CO.*



[Controller Paper Passing Through the Monotype Composition Caster]

BALTIMORE, Md.—

It is nearly fifteen years since I gave you our order for our Monotype Typesetting Machine. I cannot think of any equipment investment we have made that was more profitable or a greater help to us in developing our business than our Monotype. When I placed our order I did so with some doubt as to how practical it would be to operate the equipment with a single operator. Subsequent experience has proven that our fears in this respect were unfounded as we have operated with only a "combination" man and have had no difficulty getting capable combination operators who were able to get results for us. —*E. Jeter Bray, THE FRENCH-BRAY PRINTING CO.*

TORONTO, Ont.—

One of its great features is its marvellous range of products, absolutely accurate. It enables us to make our own type up to 36 point in entire series. We compose the matter for booklets, etc., in any of the faces desired. We make our own rules, leads, slugs and spacing. This, any time, day or night, if required, is a great advantage. Besides being an indispensable machine to a complete composition room, it helps preserve the artistic taste of our compositors. You have kept up to the minute in improvements on the machine and in the variety of type faces you have produced. I find it not only indispensable but a business getter. —*A. Macoomb, THE MACOOMB PRESS.*

PULASKI, Va.—

Our first experience with your Monotype Keyboard and Caster began in 1913, and we have been a constant user ever since. Our work, for a smaller shop, is quite varied, but is principally made up of commercial jobs and pamphlets. We have a reputation of being among the most accurate printers in Virginia, and we feel that a good part of the credit for this belongs to the Monotype. In the hands of a competent operator the Monotype is capable of wonderful results. —*Lewis Smith, B. D. SMITH & BROS.*

BOSTON, Mass.—

We feel that the Monotype equipment is a very vital part of our plant. It has enabled us to give service and quality which count for so much in our work and we believe that our success is in no small part due to the Monotype. With pleasure we mention your fair treatment, prompt and courteous service and we thank you. —*E. S. Everett, THE EVERETT PRINT.*

ALTOONA, Penna.—

After eight years' experience with your Company, we feel very kindly toward our Monotype Keyboard and Caster. We specialize in handling the most complicated of form work, and all orders are printed in combination direct from the type as cast by your machine. We know of no other equipment that would permit us to handle this complicated work in this manner and keep our long list of satisfied customers. —*A. B. Crane, TIMES-TRIBUNE Co.*

• • • • *Lanston Monotype Machine Co.*

MONOTYPE BUILDING, TWENTY-FOURTH AND LOCUST STREETS, PHILADELPHIA, PA.



Lick the Offsetting Bugaboo!

No more slip-sheeting. No more racking. No more slowing down of presses. No more ink doctoring! The perfected spray system has licked the offsetting bugaboo!

The DeVilbiss system is that perfected system. It is engineered from the ground up to eliminate offsetting. It is entirely automatic. It is designed to meet every pressroom need. You can start with a single, one-gun, portable outfit and add to it as your needs require, without discarding any of the units you have already purchased.

Start now to lick the offsetting bugaboo in *your* plant. Write for full details.



THE DEVILBISS COMPANY, TOLEDO, OHIO

Equipment and solution licensed under U. S. Patent No. 2078790

MAXWELL BOND

WATERMARKED

Make MINUTES COUNT...

they feed and fold better!

Increase PRESS PRODUCTION . . .

they reduce running and down time!

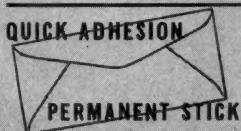
MAXWELL OFFSET

TUB-SIZED

MAXWELL IS MADE WELL

THE MAXWELL PAPER COMPANY • FRANKLIN • OHIO

also manufacturers of Maxwell Mimeograph



MAXWELL BOND ENVELOPES are manufactured under
our own management by our affiliated subsidiary
DAYTON ENVELOPE COMPANY, DAYTON, OHIO

Y



You don't have to search for BUCKEYE

Printing orders come up quickly. A large percentage of them are marked RUSH. A schedule must be met, and if you can't meet it the work goes elsewhere. It is the nation-wide service on Buckeye Cover, as well as its quality and fame, that has helped make it the most universally accepted of paper stocks.

You don't have to hunt for Buckeye. In nearly one hundred printing centers of America there are Buckeye Cover merchants ready to serve you. Buckeye Cover has the widest representation and the most distinguished list of distributors among all the papers made in America.



THE BECKETT PAPER COMPANY . . . Hamilton, Ohio

Makers of Good Paper Since 1848

BIG NEWS!

NEW MECHANICAL ACHIEVEMENTS

Join with famous Blue Streak features to provide the SMOOTHEST PERFORMANCE EASIEST OPERATION AND GREATEST FLEXIBILITY ever attained on any Single Distributor Machines

Do you want variety of faces? These Master Models give you up to four main magazines, plus up to four auxiliaries on the Model 32.

Do you want these faces immediately available? Only one easy turn is required to shift magazines.

Do you want to quickly replace these magazines with others? Improved in-built quick change mechanism gives new speed to magazine changes. Even the bottom magazine is easily changed.

Do you want a Linotype that can set display as well as text? The Two-in-One Master Models offer you any combination of 72- and 90-channel magazines, and you can re-group them at will to suit the flow of your work.

Do you want faster production? Study the many operating conveniences that save minutes and seconds all along the line.

Do you want to reduce "down" time? The practical man will appreciate the significance of the many improvements that have been made to facilitate adjustments, cleaning and inspection. The plant machinist who goes over these machines in detail will give expert testimony to their ease of maintenance.

Two Improved Single Distributor Linotypes

Have grown out of Models Eight and Fourteen

MASTER
31
MODEL

•TRADE LINOTYPE MARK•

LINOTYPE BLUE SURFACE
MASTER MODELS

MASTER
32
MODEL

•TRADE LINOTYPE MARK•

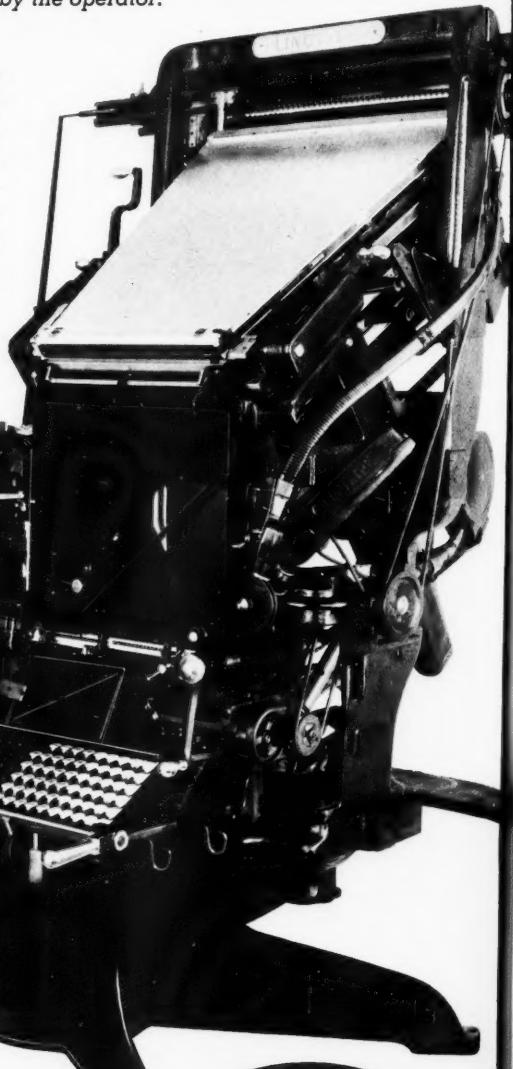


QUICK, SAFE, EASY CHANGE of Magazines From Any Position

Look how easy it is to remove a magazine from one of the new Master Models. The operator merely allows the magazine to slide forward on a rigid track. The magazine's weight is thus carried by the changing mechanism, not by the operator.



After the magazine is clear of the machine, it pivots as shown at left. Now the operator can lift it in the easiest, most convenient manner. Linolite magazines, being 22 pounds lighter than brass magazines, are easily handled.



The "Stomach Lift," necessary when magazines must be removed on same angle as they operate. It is awkward; may cause dangerous strain.

The Vertical Lift on Blue Streak Linotypes. All magazines pivot into vertical position before they are lifted. It is the convenient, natural, easy way.

Above is pictured the new Master Model 31 with 4-magazine equipment

TRADE LINOTYPE MARKS

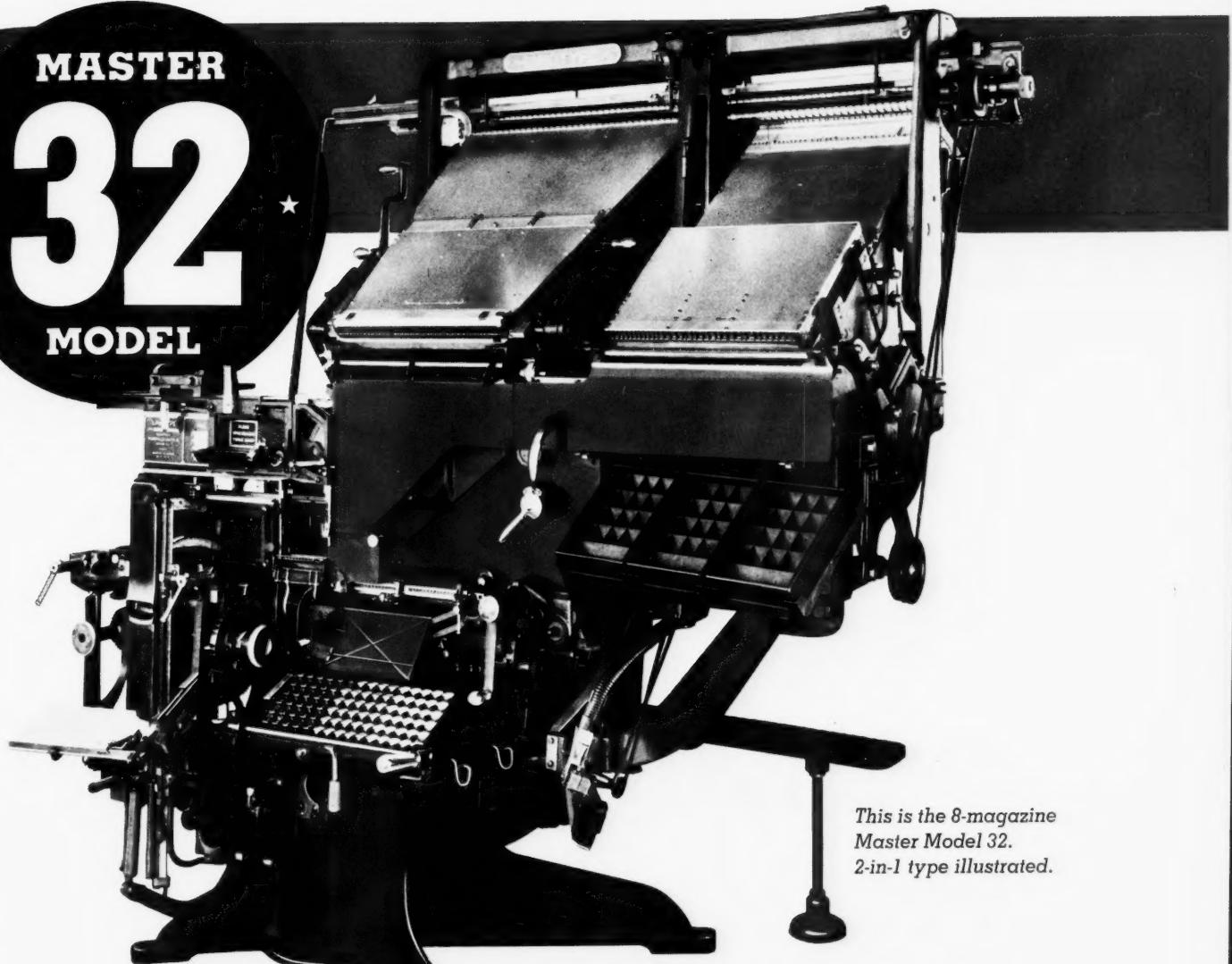
MASTER
31
MODEL

GE
on

MASTER

32

MODEL



This is the 8-magazine
Master Model 32.
2-in-1 type illustrated.

THE *BLUE STREAK* LINOTYPES

Linotype Master Model 31 has a capacity of up to four main magazines. Model 32 can carry up to four main magazines PLUS four auxiliary magazines.

Both embody the famous One-Turn Shift which makes it just a single effortless turn from any magazine to the next. On the Master 32 this shift action is directed to either main or auxiliary magazines by the Unit Control (shown at left).



TRADE LINOTYPE MARK



IT'S ON THE 2-IN-1
MASTER MODELS

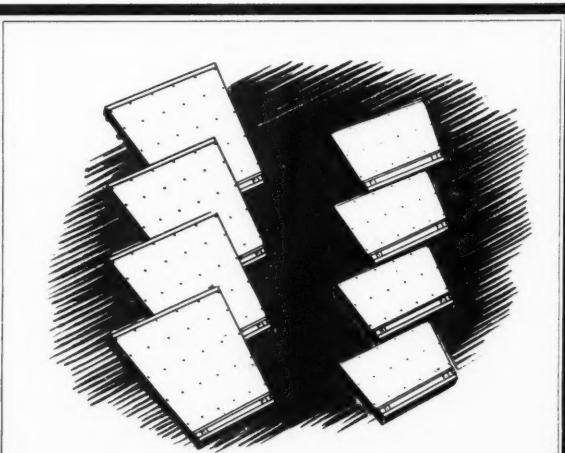
CHANNEL CHOOSER

for varying display-text ratios

THE BLUE STREAK LINOTYPES

On 2-in-1 Master Models, the arrangement of 72- and 90-channel magazines may be readily changed to fit differing requirements. You may put on the combination best suited for immediate needs . . . then change at any time to suit the flow of your work.

Channel Chooser permits you to vary the ratio of 72-channel and 90-channel magazines as desired. There may be three 90's and one 72 . . . or two 90's and two 72's . . . or one 90 and three 72's.



● Pick Out Any Four

● Arrange Them to Suit

● The Channel Chooser
Does the Rest

TRADE **LINOTYPE** MARK ®

Mergenthaler Linotype Company

BROOKLYN, NEW YORK

NEW YORK CITY · SAN FRANCISCO · CHICAGO · NEW ORLEANS
CANADIAN LINOTYPE, LIMITED, TORONTO, CANADA

Representatives in the Principal Cities of the World

190-
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Leadership

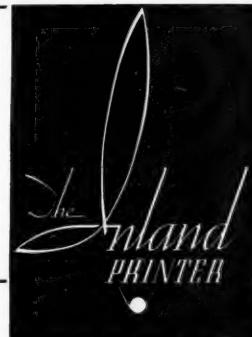
We live in an age of progress. Old products are continually being improved, new ones keep coming into the market; methods as well as devices continue to change. So, while the underlying purpose of a publication—Service to Its Readers—must remain true and stedfast, the publication itself must continually change.

The prestige, the influence, the leadership of **THE INLAND PRINTER**, and the esteem in which it is held, have come not in a day, not in a year, but steadily through more than half a century—and because of loyal, faithful, efficient service. We may be pardoned for having a large measure of pride in the achievements of this publication in its fifty-four years of constructive work for the best interests of the printing industry, and in the position of leadership it has attained.

No useful business and technical publication is complete without its advertising section. In advertising as well as in subscription revenue, **THE INLAND PRINTER** leads the field. So we take this occasion to thank our subscribers and advertisers for their splendid endorsement, and commit ourselves unreservedly to the continued advancement of this industry, determined to render even greater service in the years ahead, to do our utmost for the further progress of printing.

January, 1938

Published and Copyrighted, 1938, The Inland Printer Company, Chicago



J. L. Frazier, Editor

PUBLIC PRINTING: A 'JUICY PIE'?

Corrupt practices and loopholes for graft are disclosed in recently published survey, "The Administration of Public Printing in the States," by Estal E. Sparlin. Defects of the "1000-em system" of measurement analyzed

IN A remarkably comprehensive survey, "The Administration of Public Printing in the States," by Estal E. Sparlin, Ph.D., published as one of The University of Missouri "Studies,"* we find a rather exhaustive review of the methods—in some instances the *lack of method*—entering into the procurement of public printing in the different states. To say that the material assembled by the author presents much that is of intense interest is putting it mildly. Parts of the study present startling disclosures of some of the corrupt practices, and some of the loopholes for graft, in the procurement of public printing for the states.

"The history of public printing, if and when it is written, will portray a long list of scandals, enormous graft, extensive spoils, and a great newspaper subsidizing implement," states the author in his preface. "This study is an attempt to subject one part of state administration, public printing, to a descriptive analysis and to make a laboratory diagnosis of its century-old ills."

In the concluding paragraph of the introduction we read: "Corrupt and inefficient administration of public printing has abounded during the past century and still twines its tentacles around many state capitols. 'Manipulation of printing contracts,' reports the Arkansas State Comptroller, 'has been one of the most successful rackets utilized in getting some-

thing for nothing.' In Oregon, the state printing was declared to be a 'juicy pie' by one former state printer. This particular state printer boasted that he made \$25,000 a year net during the eight years he held the office. This large 'profit' was made at a time when the state of Oregon spent only \$100,000 annually for printing. A printing scandal developed in Illinois in 1933 when a former Superintendent of Public Printing was deposed after having held the office for fifteen years. These examples merely depict a few samples of corruption which have come to light.

The author concludes the introductory part with this: "With all these elements of importance, the time seems propitious for this study of the administration of public printing in the states."

Chapters following take up "Printing Contracts," "Class System," "Individual Job System," "Printing Procurement Procedure," "Printing Organization," "Printing Control," "Some Elements of Printing Analysis," "State Production," and finally "Conclusions." Two appendices give (a) "Total Printing Costs in the States," and (b) "Printing Systems."

An interesting comparison is given in Appendix A where, under a tabulation giving the biennial cost of printing in the states, the total expenditures for all states is shown as \$22,218,684.67. Four states are shown to exceed one million dollars. Of these, New York ranks first with \$1,906,139.00; Pennsylvania second with \$1,750,000.00; Illinois third with \$1,698,634.69; Texas fourth with \$1,079,484.68.

The other states range from \$874,672.23 for California, to \$50,838.43 for Nevada.

In Chapter 3, under the title "Class System," in describing the different classifications into which printing has been divided in some of the states, the author says: "In view of the many types of public printing, it might be asked: How is it possible to take bids on such a conglomeration? One might answer this by saying that printing is always printing. According to this procedure, the purchasing agent might call all state *matériel* needs 'supplies' and make only one contract. Such an assumption would simplify purchasing procedure and reduce purchasing personnel. Such ideas have been antiquated for fifty years. Supplies are not just 'supplies' and neither is printing just 'printing.' Every job requires individual treatment; every page of type is different. No printing needs should ever be grouped together until a careful study has been made of all elements involved, and the possible effects grouping will have on competition and control."

Then in describing the major processes in book printing the author goes into the "1000-Em System," and follows with the "Defects of 1000-Em System," here setting forth that "there are several technical objections to measuring type by the 1000-em system when a large amount of type is concerned. There is such a tremendous diversity in the way type must be set that it cannot be leveled off to a point where one measurement will cover all the differences involved. One objection to the 1000-em system lies in the varying amount of

*The University of Missouri Studies; A Quarterly of Research; Volume XII, Number 4; October 1, 1937; 120 pages. Published at the University of Missouri, Columbia, Missouri.

space which may be placed between words in the setting of composition." Here two columns are shown (which are reproduced here) to illustrate how type matter can be fatted out to total a greater number of ems. The two columns contain exactly the same wording, are set in exactly the same size and type, and are alike in all other respects except that the one on the left has been set with "jumbo" spacebands while the one on the right has been set with thin spacebands, causing the one on the left to run five lines longer and ninety ems more than the one on the right.

Shown also as "another technical objection to the practice of lumping great amounts of type together and measuring it by the 1000-em standard" are specimen lines of condensed, regular, and extended type. "This situation," the author states, "accounts for the scarcity of condensed type in state publications produced under the class-contract system. State-owned plants more often use condensed type because they are paid on the basis of the total work produced and not by the 1000 ems. Where contractors perform work on the basis of the completed job, there is no incentive to use extended type to occupy more space. Nor would the page basis for measuring type allow much variance by the printer if the specifications were sufficiently clear regarding the kind of type in each particular job."

The author also calls attention to the fact that "there is an amazing difference between prices paid the 1000 ems by various Governmental units in the United States," and cites statutes of several states showing that those for Illinois set the rate at 60 cents, Colorado 45 cents, West Virginia 91 cents, Indiana from 53 cents to 84 cents, and so on, and the University of Missouri pays 70 cents a 1000 ems. With regard to Illinois, the author says that the Illinois printing agency reports it has experienced difficulty getting bidders at the price set, while the Colorado agency reports that printers there quite often bid below the figure set.

Among other phases of the subject covered in the study are the use of specification sheets, analysis sheets, requisition blanks, standardization, office analysis, proofreading, inspection, as well as storage. Advantages of centralized printing is another phase of the subject, together with general procedure in connection with the ordering of printing for state purposes. State plants, principles of state ownership, state ownership versus private enterprise, all have been included. On this latter phase—that of state ownership versus private enterprise—the author states toward the close of the chapter: "It is evident from this list of advantages and

disadvantages of state ownership and private enterprise in the procurement of printing needs in the state that there are strong arguments in favor of both systems. Both systems also have their weaknesses. Almost every factor in favor of the

which will combine the good elements of both the contract system and the state plant system. There should be some way to take advantage of those things which have made both systems work well in different states, yet, at the same time, elimi-

"There, Jack, there's the book for you."

These words drew my attention from the magazine article I was reading in the public library. I looked up in time to see the speaker, a bright-faced lad of twelve, hand a book to one of a group of three boys who were eagerly watching him.

The speaker turned to the shelves, took down another volume, ruffled the pages through his fingers, and returned the book to its place. Book after book he treated in the same way, until at last he held one a little longer, then handed it to a second boy with the remark, "There's one for you, Tom." After examining several more books in the same way, he found one for his third companion.

Without a question the three boys carried their books to the desk, had the proper records made, and left the room with an air of complete satisfaction.

The boy book-critic selected a magazine for himself and seated himself near me. I saw the card, "Quiet in This Room," but I simply had to find out how that boy judged books so quickly. Turning to him, I asked, "Do you often help the other boys select their books?" "I often select books for them," was the reply.

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"I often select books for them," was the reply.

There are 738 ems in the first column, 648 in the second—yet both are set in same size type and contain the same number of words. "Jumbo," or thick, spacebands were used, left

Now is the time for all good men to come to the

Now is the time for all good men to come to the

**Now is the time for
all good men to come
to the**

Illustrations: "The Administration of Public Printing in the States, by E. E. Sparlin
Condensed, regular, and extended type—should it all be measured by the 1000-ems standard?

state-owned printing plant can be compensated by an equal advantage of the contract system and vice versa."

Then follows "A Suggested Solution," in which the author states: "Evidently there is a need for some printing system

nate the defects which have developed in each of the systems.

"The solution," the author continues, "would seem to lie in a combined contract and state-ownership system whereby the state owns a plant capable of performing

from 25 to 50 per cent of its work and secures the remainder through the contract system. All the principles of efficient management of public plants cited at the first of this chapter must be applied to the state plant. This would entail the establishment of an adequate control system for the Government's entire printing . . ."

"The procurement of public printing should be centralized," states the author. "Because of the technical nature of printing, the resulting better specifications, the pooling of needs, more competent personnel, more scientific testing, and better methods of handling printing, the centralized system is greatly to be preferred to a decentralized system. . . The method of procuring printing on the basis of the individual job is to be preferred to a system of printing classes with long-time contracts. This class system, which divides the state's printing into three, four, or a dozen parts and lets long-term contracts based on printing operations rather than specific jobs, so limits competition, stifles complete specifications, and, in general, encourages loose practices that it no longer can be considered an efficient method. . . The standardization of printed forms, sizes, type, and other typographical elements can save the Government thousands of dollars every year. . .

"There are many specific things which can be done from the technical and typographical standpoint to improve the planning of the state's printing needs. Condensed type can be used more extensively in statistical tables; paper bindings can be substituted for more expensive ones; small type can replace large type where the document is not to be used intensively and extensively; unnecessary white space can be carefully guarded against; and type can be held standing and used a second time on certain publications."

In the closing paragraphs we read: "Certain principles of public ownership have evolved from the experiences in those states which own their printing facilities. The appointive system for the selection of the superintendent of the plant is to be preferred to the elective. The latter system is expensive, results in conflicts, and promotes irresponsibility. The head of the plant should have complete and unhampered authority. Disunity of command never produces efficiency. A state plant should be self supporting. Where the plant is not charged with all its expenses, including upkeep, interest, and rent, no adequate means of comparison between the efficiency of public ownership and private enterprise can be established. With inadequate control mechanisms, public plants have shown certain inclinations toward inefficiency.

"There are many arguments pro and con on the subject of state ownership of printing facilities. These arguments cancel each other in such a fashion that it is almost impossible to come to any conclusion as to which system is the better. On the whole, the state should derive the best results in the procurement of its printing from a system in which one-fourth to one-half of the state printing is performed in a state-owned plant while the remainder is secured through contracts with private firms. The state plant in this system should be subordinate to the printing

deserves careful analysis. What is meant by 'profits'? Does it mean a reasonable return on the investment? Or does 'profits' mean that the private enterprise is to have several per cent more than a fair return? If the former meaning is attached to the term, then there is absolutely no difference between state ownership and private ownership. Of course the state-owned plant can cite that it does not have to pay interest on the investment, taxes, water, light, and several other things. Probably it does not have to pay those things, and as a result the prices which it charges are

● "Corrupt and inefficient administration of public printing has abounded during the past century and still twines its tentacles around many state capitols," says Estal E. Sparlin in a recent study, "The Administration of Public Printing in the States," which is discussed in the accompanying article.

"This study," he writes, "is an attempt to subject one part of state administration—public printing—to a descriptive analysis and to make a laboratory diagnosis of its century-old ills."

That such ills exist is common knowledge in the printing trade. It is, in fact, public knowledge. News items such as the following—which appeared recently in a mid-western paper's news columns—are frequently seen: "Notwithstanding its higher bid in two classes, the Blank Printing Company, of Papertown, yesterday received contracts for four of the five classes that the county commissioners awarded for the county government's 1938 printing requirements."

In explaining this action, a commissioner stated: "The reason the Blank Printing Company received contracts for the four classes, despite its higher bids in two classes, is that it would be inconvenient for officeholders to have their printing supplies scattered among several printers."

Mr. Sparlin's study deals with situations such as the above, shows their effect on printing contracting systems, and makes certain cogent suggestions. The accompanying article merits careful perusal.

agency. In this combined contract and state-plant system the state printing agency has a leverage on both the private contractors and the public plant. It can force efficiency in the latter and demand low prices and good service from the former. . . Highly competitive work could be sent to private contractors, less competitive work to the state plant. The state plant would be maintained at its capacity the year round, thus eliminating the problems of peak loads and slack periods which state printing plants find so difficult to solve at the present time. This system takes advantage of all the good qualities of both the state-owned and the private enterprise systems and, at the same time, minimizes their weaknesses."

Going back for a moment to the section covering state ownership versus private enterprise, after starting with the statement that "the arguments between proponents of public ownership on the one hand and private enterprise on the other are almost endless," the author goes on to say: "The proponents of public ownership argue that profits are eliminated by the use of a state plant. This argument

very low. These prices put those of privately owned plants to shame. But it is a very simple thing to charge low prices if the public plant has a large share of its costs paid by the state.

"The difficulty with this argument is that the people, in the long run, do have to pay that interest on the investment because they have placed their money in this investment and no longer have it in their own hands for their private use. The argument concerning taxes can be dissipated in the same fashion. The plant may not be paying them, but the people are. There is no difference between the total cost to the people of a state-owned plant and the procurement of printing through a firm earning a 'reasonable' return on its investment which it calls 'profits.' But if the second definition be accepted, namely, that 'profits' mean a return of several per cent more than a fair return on the investment, then the contract system can hardly be preferred to the state-owned plant. . .

"The establishment of the state-owned plant will eliminate the patronage involved in the awarding of contracts to

private plants which are controlled by politicians. This practice of giving out contracts is the greatest blight on printing contracting systems in the United States today. In many states, the printing is awarded purely on the basis of the partisan affiliations of the owners of the private plants. In some systems, certain men are retained by private plants merely because they have a strong influence on party leaders and can secure considerable printing for the firm they represent."

So the study goes. Undoubtedly it presents the most thorough review that has been made to date of the entire problem of handling the printing of state Governments, and it would not surprise us in the least to see it used extensively in the future when arguments or discussions arise with reference to this peculiarly involved subject.



Dearth of Good Promotion

"We have greatly appreciated the series on printers' advertising in recent issues of THE INLAND PRINTER . . . One sees very little really good printing promotion, even though it is the job of the printer to produce advertising for others. There seems to be a great dearth of ideas in this line."—JOHN ROOD, *The Lawhead Press, Athens, Ohio.*

ELIMINATION OF STARTING SHOCKS

By John E. Hyler

STARTING SHOCKS, long the bugbear of maintenance men, as well as of operators of certain types of presses and other printing equipment, constitute a hidden factor of inefficiency which all too often is either ignored or unrecognized. At first thought, when we remember that modern presses, cutters, folders, and what have you, are fitted with better bearings than the machines of yesterday—bearings which take a far lighter toll as touching loss of power through friction—we are likely to say that starting shock cannot be what it used to be. But another angle must be considered. In these days of color work, and of general demands for higher-quality, and accurately registered work, presses are being fitted in many cases with a positive form of mechanical drive that can in no wise lag behind the driver on the one hand, nor interfere with timing and registration on the other. The silent chain, for instance, is becoming a favored means for transmitting power from the motor to the main drive of the press.

The direct result of this, where the picking up of a heavy load is concerned, can only be that of a considerable strain on the motor, and in part upon the power transmission medium as well, making for a more rapid rate of wear and a higher maintenance rate on the driver. Had it not been for the rapid improvement in the friction drag on the modern press, this situation would have been far more noticeable. In any event, we may expect that devices recently made available and put into use for eliminating starting shock will continually grow in favor in their application to print-shop equipment, especially on heavy-duty machines.

A development that has had much to do with the reduction of starting shock of late years is a special type of electric starter, known as the automatic graphite-compression resistance starter. Remarkably smooth acceleration is obtained with these devices, and there would seem to be no reason why they will not continue to grow in favor. These starters are such as to attack the problem at the very point of incipience, and successfully.

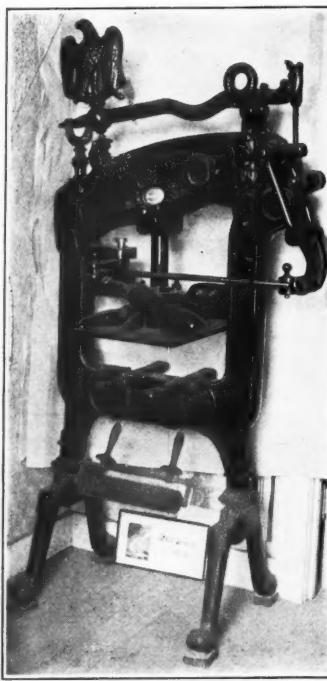
On the other hand, the problem is often better solved by the incorporation of a friction clutch, which picks up the load gradually and by friction, or by some other device which allows a light-weight portion of the machine to come up to speed at once, and the heavy portion of the load to be gradually and progressively assumed. An interesting variation of the clutch type is one of centrifugal pattern in which chilled shot, graphite-treated, forms the driving element. The arrangement is such that as the shot is thrown with increasing density against the outer surface of the driven member, that member will gradually pick up speed. The driving member is a winged rotor, and the wings of the rotor, bearing against the accumulations of centrifugally packed shot, constitute the driving medium. Hence, it will be seen that such a device will pick up the load by a sure though gradual and shockless process.

Doubtless there are other means and other devices adapted to the elimination or the reduction of starting shocks. In fact, there is no question that many of the flexible couplings on the market form links that are in a very great measure absorbent of starting shocks. The selection of a method depends upon the degree to which it is necessary or desirable to reduce shock, over against the costs of applying specific methods.

OLD PRINTING RELIC

• The ancient hand press illustrated here-with is in the possession of F. Wallace Sears, editor and publisher of *The Tourist*, Santa Cruz, California, and he is rather proud of it as a relic. As far as he knows, it has been in the West for many years; it bears a name plate, "D. & J. Greig, Edinburgh." There is a press of similar design in San Francisco called the "Columbian" which Mr. Sears thinks was patterned after the Edinburgh model.

Only the cast-iron frame and hand roller are shown in the photograph, but Mr. Sears also has the chases. He says he has received many offers for it, but he intends to keep it as a curiosity. Some day he plans to set it up in the front window of his shop and have it operated by two workmen dressed in old-time costumes. Mr. Sears has been told that the press is 150 years old, but he won't vouch for that.



YES! CONTROL YOUR TAX COSTS!

What the tax amount will be depends upon an item which you, as an executive, have under your control, says Dr.

Thomas E. Shearer, educational director, in an address to the Young Printing Executives Club of New York City

IN THESE DAYS when taxes are on the increase, when taxes are being piled on taxes, and still more taxes piled on top of those already piled up, the importance of knowing something about the relation of taxes to our business operation is great. Whatever we may feel or think, we cannot duck the payment of the taxes imposed upon us by Government. We simply pay them, or take the consequences. But, do we know for a certainty that we are not paying more than we should be paying when we make out our checks for tax bills?

That point, in substance, was a feature emphasized very strongly in an address delivered before the Young Printing Executives Club of New York City recently by Dr. Thomas E. Shearer, educational director of Prentice-Hall, Incorporated.

"As printing executives," said Dr. Shearer, "you probably will not be called upon to solve tax problems." Then he added: "Your job is primarily to recognize taxation as a major problem in your business. . . The ever-present hand of the Government reaching out for its share cannot be overlooked."

Then, after stressing the taxes on quite a wide range of commodities, miscellaneous federal taxes amounting to more than 450 million dollars last year, he continued: "The printing executive is concerned with wages. He is concerned with paper prices. He is concerned with presses, and type, and designs. He is concerned with rentals, and advertising, and insurance. He is concerned with these items because they represent costs. They represent items which must be paid before he can show a profit. . . You are vitally interested in machinery and wages and commissions and rent because these are expenses. The thing I want to emphasize is that you should be equally concerned with taxes because they represent expenses also—big expenses."

Bringing out the point that a saving of \$1 in taxes would equal the profit on a \$40 sale, and citing examples showing the proportion of taxes paid in relation to earnings of a number of large companies, he again stressed the fact that taxes clearly constitute an important cost item in the operation of any business, and said that

printing executives need to know how much of a cost they are for their business, how much the taxes are for their organization, and what the relationship is between taxes and the net profit.

"I warn you, though," he said, "that such an analysis may lead you to the conclusion that it would be better to turn the business over to Uncle Sam and go to work for the Government."

"The only thing you can do," Dr. Shearer continued, "is to somehow keep the tax costs under control. And that is the real job of the printing executive. . . Nobody will dispute the fact that, once the tax figure is established, there is not much else to do but pay. . . But the attitude that taxes can't be controlled is not correct. The law does not say that you shall pay so many dollars in taxes. It merely fixes a rate to be applied to the taxable income or taxable wage or value. What the tax amount will be depends entirely upon an item which you, as an executive, have under your control—the figure to which the tax rate is to be applied by the Government.

"You may ask, is it proper for me, as a business executive, to think in terms of reducing my taxes? Isn't that tax evasion? Isn't that illegal? Well, is it? Let us take a simple illustration. Suppose, as a company officer, you, in computing your corporate income tax, simply applied the rates to your gross income. Gross mismanagement and waste are the mildest charges which the stockholder could levy against you. Suppose you reduced your tax by 50 per cent by taking your deductions, would that be evasion? Of course not, and no business executive would consider computing his tax without taking all of these deductions—or wouldn't he? Listen to this enlightening comment from *Barron's Weekly*:

"The average business, professional man, or merchant reads taxes and talks taxes, but more important than either, he pays taxes. He is tax conscious, *but not tax informed*. He has acquired a certain degree of familiarity with the recurring income tax, but seldom does he take the full exemptions allowed by law."

Dr. Shearer continued with a definite example: "Suppose the executive is faced with the problem of disposing of an obsolete machine, and he decided to accept a ridiculously low figure which comes from the lone bidder. He discovers, however, that by abandoning the machine completely instead of selling it he can effect a tax saving which will far offset the advantage to be gained by selling the machine at the absurdly low figure. If he abandons the machine, is he evading taxes? Without depending too much on terminology we may say that he is *avoiding* taxes, a procedure which is perfectly legal and entirely legitimate. On this point, here is what the United States Supreme Court has said:

"The legal right of a taxpayer to decrease the amount of what otherwise would be his taxes or altogether avoid them, by means which the law provides, cannot be doubted."

Dr. Shearer cited a simple example, out of his own experience, which, as he stated, well illustrates the responsibility of an executive of a printing business. While Dr. Shearer was sitting at the desk of the head of a small business, one of the truck

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Slightly on the defensive, but well phrased—copy from a blotter sent out by the Miles & Dryer Printing Company, of Denver, Colorado

WHY I JOINED 'YOUNG EXECUTIVES'

By Stanley R. Rinehart

President, Young Executives of the Graphic Arts

drivers came in to get his weekly allowance. As the manager handed the driver the check he said: "The \$4 is on that check." Interested, Dr. Shearer asked about the \$4 item mentioned to the driver, whereupon he was advised that the drivers paid for any unusual truck expenses out of their own pockets and the company reimbursed them.

"But how do you keep those items out of your payroll for Social Security taxes?" was asked. "We don't bother," was the reply, "we just include them in the payroll and pay the tax on them too, it doesn't represent enough to bother with." When persuaded to make a check of the figures, however, the manager very nearly collapsed. A substantial saving is now made by separating the expenses from the payroll. As Dr. Shearer stated, "the regulations clearly provide that expense payments to employees are not subject to Social Security taxes."

Dr. Shearer said that he had repeatedly been amazed to go into the offices of a large organization and find a payroll clerk handling the Social Security taxes. The treasurer, he said, may sign the return, but he merely glances over the sheet and pushes it along. "Companies which hire the highest-priced sales executives to produce sales, expensive plant managers, and top-wage foremen, are content to leave the administration of their Social Security taxes to clerks, content to entrust to a clerk the handling of an item which runs into thousands of dollars."

Saying that he mentioned the Social Security taxes particularly because they are new and their significance for the business organization is probably least appreciated, Dr. Shearer continued: "Keep this one fact in mind—and it is especially important for you in the printing field where payroll represents so large a proportion of your production costs—the amount collected in the form of payroll taxes at the maximum rates, and we begin to approach those rates in 1938, will almost equal the total collections from all other forms of federal taxation, excluding tariffs."

Citing an instance in which a large corporation had just started a new tax department, with a \$10,000-a-year man at its head—because it realizes that it will survive or perish, depending upon its tax management—Dr. Shearer concluded with the statement:

"I am convinced that there is nothing quite so significant for you young printing executives as that one thing [the realization that taxes are important]. If you really believe that taxes are important, the rest is easy. Well, at least it is considerably easier."

JUST WHAT had the organization to offer? Was I interested in it from the standpoint of what I could get out of it? What would it do for me? In an effort to find the answers, I'm setting down a few reasons as they occurred to me.

First of all, I wanted to know the other young men in the industry. Not just because it is well to know my competitors personally—so that I won't think they are chiselers or they won't think I'm crooked when one of us takes a job away from the other; not just because I may pick up excellent ideas on selling or copyfitting, on handling a tough ink problem, on arriving at certain cost figures, or on makeready—but simply because I wanted to know them on a common-interest basis. Just as an enthusiastic amateur gardener wants to know others in his field.

Next, if I ever expect to get anywhere in this industry-of-many-details, I will have to learn, learn, and learn, regardless of how much I know now. The best way seemed to be with the Young Executives. A group like this with serious intentions can obtain speakers of outstanding authority. It can have vast amounts of knowledge and information put right into its hands by those who through experience and study have become experts in their fields. The possibilities for addresses are almost unlimited, ranging from general business practices, conditions, and functions, through the various phases of management, the ins and outs of selling, and the problems arising from materials, right down to specific production problems. Furthermore, since advertising is such a closely related field, subjects need not be limited to the graphic arts industries, but should include advertising principles, layout and its relation to typography, and so forth.

And aside from gobbling up information handed us thus on a silver platter, we (other members of a group and myself) would certainly have questions—possibly prompted by the lectures—which we must settle for ourselves. It seemed possible that some few would be more interested in certain problems than others of the group, and to them should fall the duty of studying the problem and giving a general report. The many fine sources at their disposal—trade magazines, experienced older men, Government publications, association reports, public libraries, and so forth—should furnish them with the answers and repay them for their efforts.

Other opportunities I saw for increasing my knowledge were the study and discussion of innovations and research, and possibly research work itself.

Looking farther ahead, I realized that if I ever made any kind of a success of this business I would be called upon to work with other members of the industry in helping direct our efforts in the right direction, in fighting for certain rights and privileges, and in trying to solve problems that will always exist. Such work would require leadership and a familiarity with association work.

Still another advantage the organization offered me was its semi-national character. Just as a group has more opportunities for accomplishing definite objectives than an individual, so do a number of groups possess even greater potentialities. This is true not only in the unification of purpose and activity within an industry, but also in planning programs and in the origination of more ways to make membership more profitable for every member.

So: an opportunity to know other young men in the industry in a fraternal spirit, not just as competitors or sources of ideas; the great possibilities for learning the many things I needed to know and wanted to know—through addresses, discussions, and study; the training for a possible position of leadership in the industry; the semi-national scope of the organization—these are the things that have answered my question of why I joined the Young Executives of the Graphic Arts. And since these are only the advantages that appear on the surface, I have joined and I am encouraging others to do likewise.

In an effort to make it easy for others to develop and join new local or regional clubs, we suggest you get in touch with the director who, in your section of the country, is working and assisting individuals or groups in affiliating with us. Their knowledge of our organization, their familiarity with the specific or unusual circumstances which may exist in the industry in their particular territories, and their greater chance of meeting new members personally, will make contact with them, rather than with one central office, more satisfactory to local groups. Young men in the graphic arts industry are invited to write to us at 140 North Sixth Street, (eighth floor) Philadelphia, so that we may introduce them to the director in their locality.

ROLLERS AND INK

A detailed study of the causes of roller streaks in connection with the cylinder rack-and-pinion system of letterpress ink distribution. Properties of good rollers analyzed, together with the methods for correctly setting

By HELLMUTH REHSE

IN CONNECTION WITH the steel vibrators of the inking apparatus of the letterpress printing machine, printing rollers have to take the ink from the fountain roller, distribute it, and deposit a very fine film of ink on the form. To this end, the rollers should be correctly set both for height and contact with the steel vibrators, and they should have a perfect cylindrical running surface as well as sufficient resiliency and "tack."

The importance of the correct setting of rollers, both for good printing and for prolonged usefulness, explains why methods for ascertaining their right positions receive most attention; but there is no excuse for disregarding the other properties of the rollers, and all too often we find that these properties are not given sufficient attention. The reason for this may be that the disadvantages are not recognized, that the effects of rollers being out of round, hard, and without sufficient "tack" do not always strike the eye in the form of a thick slur or streak, and that many printers do not know or appreciate the relationship that exists between the condition of the rollers on the one hand, and quality of inking, ink consumption, and roller streaks on the other.

Today's printing roller is such a self-evident part of the printing machine that its share in the final printed results can be fully appreciated only by a comparison with the ancient method of inking the form by means of a leather ball, in use before the invention of the roller. With the ink-ball, the old-time hand-press operator first distributed the ink on an ink-stone, and then, with a rocking motion and turning movement of the ink-ball, inked up the form.

The difficulties encountered with that method can be realized more clearly when we consider that only a few—and very efficient—pressmen are capable of inking a form by means of a hand roller so that a hundred or two hundred even-color impressions can be taken, even though type-high gages are placed at both sides of the form or page so that neither the heaviness of the hand nor the weight of the hand-roller will press upon the form, as was the case with the leather ink-ball of old.

Properly set and in good condition, the printing roller is capable of rolling over the form so delicately that a perfectly even, almost immeasurably thin, film of ink will be deposited on all parts of the form, whether it consists of large solids or fine, needle-like points. Indeed, were there no rollers the present standards of halftone printing, both in monotone and in multicolor, would never have been.

the cylinder. This results in the vignette being printed with much more ink than may be desirable for a clean and sharp impression. The same may occur even when small type or rules closely adjoin a block or other large printing unit. In planning the better type of work, a staggered arrangement, or the transposition of block and type, may serve to prevent this sort of trouble.

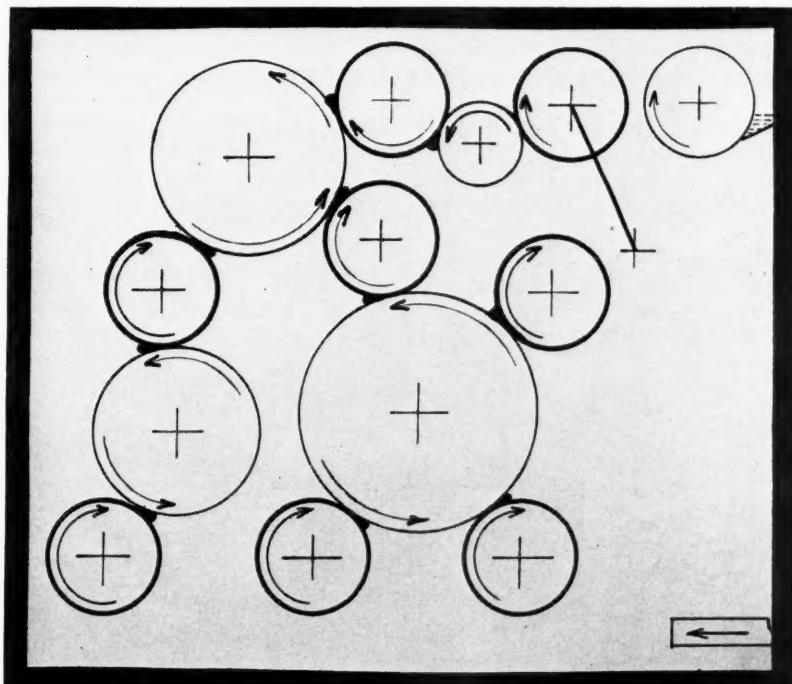
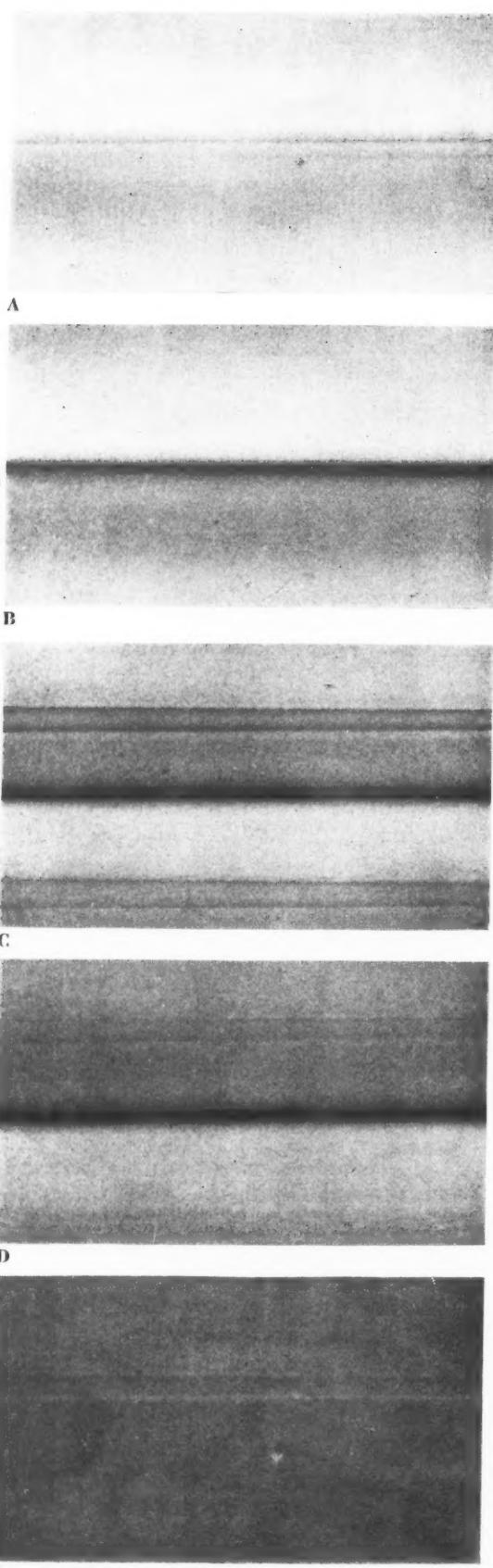


Figure 1: Cylinder rack-and-pinion system of ink distribution (letterpress): ink wedges on the form rollers, running in the direction that is indicated by arrows, are deposited as streaks on the form

In favor of the old leather ink-ball, it may be said that it possessed one advantage. It made it possible to ink the form according to the varying requirements of its different parts better than is possible with the roller. For example: if, parallel to the cylinder, there are printing areas of different sizes in a form, the layer of ink deposited on the smallest point is as thick as that deposited on the largest solid. In other words, the roller deposits the same quantity of ink on each point of a large tint block as on each point of a light vignette when both are parallel to

It is needless to say that this imperfection of the roller has been fully equalized, both by the rapid acceleration of the inking operation and by the mechanically attainable constancy in the evenness of inking which the roller makes possible. If it does not always perform its duty perfectly, sometimes producing results that are even worse than those secured by the hand-pressman, it is not always the roller that is to be blamed, but rather the conditions under which it is used.

It cannot be too strongly emphasized that a uniform inking of the form by the



roller is obtained only as long as the roller has a perfectly cylindrical running surface. This, of course, is the case with newly cast rollers, which, if made of good roller composition and carefully treated, will retain their roundness, resiliency, and "tack" over a period of time. On the other hand, high-grade glue and glycerin rollers, as well as rubber rollers, may become useless prematurely, even within a few weeks, if wrongly treated.

It is interesting to consider the factors that render the attainment of good printing results more difficult, and that arise from rollers that are more or less worn from being too long in use. When a roller is out of round, and set so that the most shrunken portion of its surface just contacts the form—as in the case of a halftone dot, for instance—only the one dot is being inked properly. The ink is transferred to the rest of the halftone dots from the more or less swelled or otherwise uneven surface of the spinning roller. Since this part of the surface of the roller is riding too hard on the halftone, the ink is not only deposited on the actual printing surface of the individual dots, but also on their sloping edges; or the ink is wiped from the printing area and squeezed to its edges.

In printing the finest halftone work, the imperfect inking of the halftone caused by the uneven roller will, of course, affect the appearance of the reproduction. Yet, whether the imperfect inking will appear as a decided slur or streak, or only as a slight muddy effect on part of the reproduction, depends upon the ink used. A decided slur or streak will appear when the ink is very thin and greasy. In order to obtain adequate density of color with such

★ ★

A: Ink wedge of heavy layer of ink is at point of passing through the rollers

B: Ink wedge not seen when rollers turn

C: Wedges seen as streaks on rollers after being reversed. Rollers stood for about a minute before being reversed

D: Ink wedges are here seen as very weak streaks after the rollers were rapidly reversed without an interval

E: Impression of ink streaks shown in example directly above, printed on a black stock by means of white ink

an ink, a thick film of ink usually is needed, which, of course, much more easily tends to become improperly deposited on that part of the form on which the roller rolls too firmly. With a good stiff ink there will be only a slight indication of slur or streak, so that it is sometimes difficult to determine whether the slur or streak is due to the roller, block, ink, pressure, or other causes.

To give uneven rollers the best inking condition, they must be set for height. A brief description of this method may be of value. First, lift out all form rollers and clean the form with benzine. Then insert the first roller next to the impression cylinder. Set the roller high enough to be out of contact with the form, and place it correctly against the steel vibrator. An impression taken now will show that the form roller does not ink the form, or, being out of round, only some parts of the form. Accordingly, set the roller a little lower on one or both ends and take another impression. Perhaps this will show an even coloring; if not, again set the roller a little lower and take another impression. The lowering of the roller should be done gradually so that the most precise position of the roller can be obtained to secure delicate "kissing" of the form in use.

It is not possible to obtain the same precise position of the rollers by setting them to the ink plate, or by means of a type-high block—that is, by moving the type-high block, lying on the type bed under the roller, to and fro and gradually lowering the roller until it comes in contact with the block. Both of these methods have proved practical and time-saving, but they result in correct setting of only those rollers that are in good cylindrical shape.

Uniformity of inking also depends upon the condition of the form, upon the levelness of the surface. The larger the inequalities present in the form, the lower must the rollers be set so they will touch the lowest places in the form. To this end, the rollers must be soft and resilient. The degree of softness and resiliency is limited with relation to

the durability of the rollers. When the inequalities in the surface of a form are too large, the resiliency of even the best roller is not sufficient to give proper inking of both the lowest and highest parts of the form simultaneously. Rollers which have become hard through being used too long can still be set on low letters, but they will ink those low parts of the form ineffectually, somewhat as shown, exaggerated, in Figure 2.

Due to its lack of resiliency, the rubber roller goes over high letters in a more or less far-bent arc, thus missing intermediary low places in the form, particularly if these low places closely adjoin high letters. This is not the case with a soft composition roller, which yields more locally and so equalizes differences in height. As there is no all-purpose roller at the present time, no one roller to meet all requirements, printers who have faulty type material in their plants should be especially interested in obtaining good resilient form rollers.

The importance of the good cylindrical running surface of the roller, and also of its resiliency, becomes even more obvious when watching the work of the distributing roller and the manner of ink feeding. The distributors usually receive less attention than the form rollers. This is because many printers, doing ordinary work, continue to use worn form rollers as distributors as long as possible—on machines, of course, where rollers all have the same diameter. They apparently believe that such rollers will continue to perform their function of distributing without greatly affecting the inking of forms or exerting any other detrimental influences.

How mistaken this idea is can be discovered by a brief consideration of the most important factors on which the feeding of ink is based. The first is the adhesion of the ink that is necessary so it can be led from the ink fountain over the roller to the form.

The second is the presence of resilient rollers in the inking apparatus—a self-evident fact, surely, but what does it involve in view of the manner of ink-feeding? Let us suppose we have to feed ink through two steel vibrators, which are unyielding, bedded, and firmly in contact with each other along their whole length, as shown in Figure 4. It is evident that, at best, only a minute part of the ink fed to the rollers will pass through them when they are rotating. It is easy to see why the greater part of the ink accumulates in front of the points of contact of the two steel vibrators. Consequently, in order to get sufficient ink through the two rollers, a resilient roller must be substi-

tuted for one of the steel rollers. Due to the wedge-shaped appearance of the accumulated ink as shown in Figure 4, it may well be called “ink-wedge.”

Observe that even the thinnest layer of ink on the roller of a printing machine occupies a space that is larger than the practically non-existing space between the point of contact of the steel vibrator and the resilient roller (see Figure 5).

result is that only a certain portion of the ink can pass through, while the rest is held back.

It is not difficult to verify this statement. Remove all but one roller from a small cylinder press, set the remaining roller correctly against the steel vibrator, and spread a larger amount of ink—white ink is best for the experiment—on both rollers. Now, turn the machine slowly, by

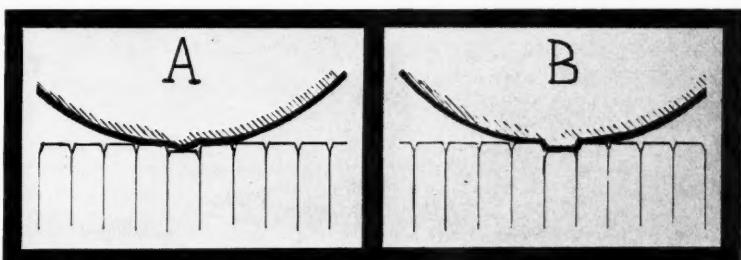


Figure 2: Worn rollers, lacking resiliency, greatly affect printing results, especially where there are low letters in a form. Figure 3: Resilient rollers fit themselves closely to inequalities on the surface of the form—thereby resulting in smooth and fully inked printing surfaces

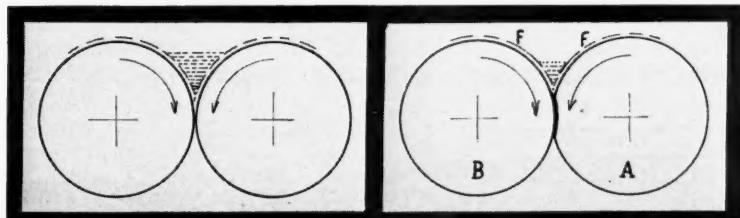


Figure 4: Two steel vibrators, in close contact along entire length, prevent ink passing through, cause ink wedge. Figure 5: Even thinnest layers of ink on roller (A) and steel vibrator (B) cannot pass through, resulting in an accumulation of ink, forming an ink wedge

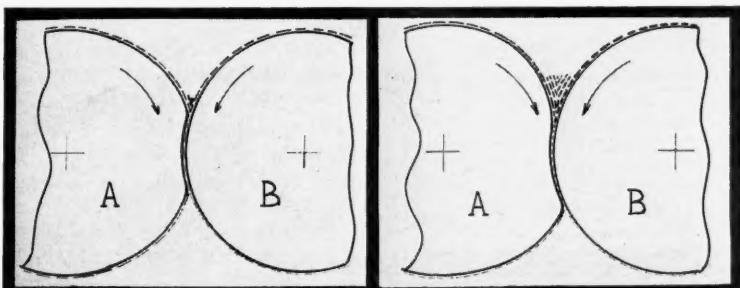


Figure 6: Hard roller (B), with less deformation, results in poor passage and distribution of ink. To secure same thickness of ink film as shown at right, larger wedge is required, causing larger ink streaks. Figure 7: Pull at the surface of roller (A) deforms this resilient roller

Therefore, when these rollers turn, the two layers of ink must of necessity meet and run together in the wedge-shaped space in front of the rollers' points of contact. Since ink is a fluid, though a rather pulpy one, it has, like any other fluid, only a limited degree of compressibility. This causes the ink to accumulate in that point of meeting of the rollers, in spite of the presence of the resilient roller. The

hand, and watch both layers of ink, which, when they come in contact with each other, squeeze out or accumulate (Figure A). After perhaps a half turn of the rollers the ink-wedge will disappear, as only half the circumference of the rollers will be covered with the white ink—provided, of course, that the two rollers have the same diameter. The accumulation of the ink, or the forming of wedge,

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then repeats during the next turn of the rollers as soon as the front edges of the two layers of ink, now being rolled out, again come in contact with each other, or when the layer of ink on the resilient roller contacts the bare, clean surface of the steel vibrator. The ink-wedge, of course, is now smaller, since the films of ink have become thinner by the rolling out. How many times the ink-wedge will be noticeable depends upon the amount of ink spread on the rollers. However, the fact that the ink-wedge is present, even when not noticeable, will be verified later.

It is necessary, first, to understand clearly the influence of the ink-wedge on the manner of the passage of ink through the rollers, and the factors that determine the increase and decrease of the ink-wedge. The adhesion of the ink, the "tack" of the rollers, and the pull exercised by the rotation of the rollers, press the ink-wedge between the steel vibrator and the roller, so that the latter is forced to make way for a certain amount of ink passing through.

The size of the ink-wedge, as mentioned, depends, first, upon the amount of ink fed. It becomes larger or smaller in the same degree as the flow of ink increases or decreases. Its size further depends upon the hardness of the rollers.

Let us suppose that we have two perfectly cylindrical running rollers, both having the same degree of "tack," but one is good and resilient, while the other is hard. Because these rollers have same diameter, it is evident that the streaks of contact between steel vibrators and rollers are always of equal width, with the same distance of the axes—yet, only so long as the steel vibrators and rollers stand still. When rotation of the steel vibrators begins, a pull is exerted at the surfaces of the rollers, with the result that the surface of the soft roller tends to adhere to the rotating steel vibrator far longer than does the surface of the hard roller. The result is that the streak of contact between the soft roller and the steel vibrator roller becomes wider than that of the hard roller. Thus a different deformation of the two rollers takes place, as shown in Figures 6 and 7.

Owing to the greater deformation of the soft roller, the ink-wedge becomes

more acute, or angled, which causes the ink to pass on more readily. In addition, a stronger in-rolling takes place, particularly as the ink is subjected to a heavy sucking effect caused by the pull of the steel vibrator at the surface of the resilient roller. For these reasons, the ink-wedge on the resilient roller remains extremely small, while, on the other hand, due to the wider streak of contact, the distribution of ink is better.

The lesser deformation of the hard roller, as shown in Figure 6, produces a more obtuse ink-wedge, which causes the ink to pass through less readily. As the composition of the hard roller with its center forms a firmer whole, the pull of the steel vibrator no longer operates on the surface of the roller only, but on the whole roller. This results in a diminishing of the in-rolling of the ink, and as the roller is pressed aside less, less ink can pass through. By increasing the ink flow the ink-wedge becomes enlarged, the effect of the wedge intensifies, and a greater pressing aside of the hard roller is obtained. The result of this is that on a hard roller the ink-wedge must be larger than on a resilient roller to allow the same thickness of ink film to pass through the steel vibrator and roller. Because of a smaller streak of contact between the hard roller and the steel vibrator, the intermediary film is poorly distributed.

Although the "tack" of the roller also exerts an influence on the size of the ink-wedge, the latter loses its importance when compared with the disadvantages arising from the use of obtuse or lifeless rollers. The "tack" of the roller is necessary for most inks in order to overcome the close cohesion of the ink, which in many inks is greater than their readiness to stick to the rollers.

It is not known whether the layer of ink, after passing through the steel vibrator and the roller, is distributed so that both rollers carry off the same thickness of ink film. This, perhaps, may be the case as long as the resilient roller is sufficiently tacky. Yet, if the roller has become obtuse, ink sticks more to the steel roller, with the result that less ink is deposited on the form. The surplus ink which is held up in the inking apparatus, is soon detected, for a lighter color on the printed sheets results.

When, without having decreased the rotation of the duct roller, the pressman notices color becoming lighter, he often resorts to setting the rollers lighter against the steel roller. By doing so, he causes a thicker film of ink to be passed through and, at the same time, causes a decrease of the ink-wedge. This brings with it an increase of the layer of ink on

Here's how one printer uses newspaper space to back up his salesmen's efforts. These little one-column ads are part of a series that appeared daily in three large newspapers in Cleveland, Ohio. In addition to this kind of advertising, the Hodge organization is a firm believer in promotion by means of good direct mail

the obtuse roller. Since the ink is sticking more to the steel vibrators, these are still carrying the thickest film of ink. Thus, the lighter placing of the roller is not sufficient to provide the same amount of ink as previously, when the coloring was all right. Consequently, the pressman must also increase the flow of ink.

The increase of the ink flow again causes the rising of the ink-wedge and a wider pressing aside of the rollers, which are not only obtuse and hard, but also out of round. Whereas the resilient, tacky rollers fit themselves closely to the rotating steel vibrators and, owing to their "tack," more or less contribute to the distribution of the ink film, the hard, obtuse rollers do not; but they present a space into which the accumulated ink-wedge, or parts of it, can slip. This is done by a more or less compact layer of ink which, as a thick whole, is also carried to the form. The result is a decided streak or slur, or an unclean print. As the pressman cannot afford running further, he tries reviving the obtuse roller by rubbing it with pure glycerol, warm soapsuds, or some other solution—remedies, of course, that are of only temporary value. The best remedy is to replace the obtuse rollers with better ones. Rubber rollers should be reground.

Returning to the previously mentioned test for the verification of the existence of the ink-wedge, we find that the wedge is not in evidence when the rollers turn (Figure B). But stop the rollers or the machine and, after having allowed the rollers to stand for about a minute, turn the machine back a bit, slowly, by hand; then stop the rollers and, if they have been covered with ink, not too little or not too dark, streaks similar to those in Figure C will be noticed.

Figure D shows weaker streaks than Figure C. They were obtained by a very rapid reversion before photographing. Figure E shows an impression taken from a tint plate which was inked by the roller in Figure D, the impression being made on black paper with white ink.

Looking at Figure C and D, it will be seen that each roller, also the impression, has two ink-wedges or streaks. The second ink-wedge arises from the slippage, taking place more or less when rollers are reversing. Then, there is a moment when the resilient roller tends to run on, while the steel vibrator has already reversed. In coming to an absolute stop on dead center the roller piles up ink on the rear surface of the steel vibrator, thus producing an ink-wedge. In addition to this, this ink-wedge is instantly intensified by the starting of the rollers in the opposite direction from which they were going.

Figure 1 shows the ink-wedge, enlarged of course, on the inking apparatus of a flat-bed press. As the rollers are just reversing, the ink-wedges are now divided, and those parts running away with the form rollers are deposited as more or less thick streaks on the form. Note that the form roller first inking the form deposited this streak on the guide or gripper edge where printers have often found such streaks when working with tint and halftone forms. The other form rollers deposit the streak on other places after one or two revolutions.

It is evident that on rotary presses the ink-wedges cannot be led to the form because the rollers always turn in the same direction. Uneven rollers can also carry the ink-wedges to the form, the degree to which they do so depending upon their location with relation to the form.

In order to minimize ink-wedges, good composition or rubber rollers should be used, and care should be taken to see that they are always placed as lightly as possible against the steel vibrators. A change of the ink used may, in some cases, help to eliminate streaks caused by ink-wedges after rollers are found to be in really good condition, or if for any reason the rollers cannot be replaced.

Remember that worn rollers used as distributors are likely to affect the efficiency of even the best inking apparatus on letterpress printing machines.

It should be noted that this discussion of inking peculiarities of the cylindrical rack-and-pinion system of distribution does not apply to the best type provided by a combination of table and rack-and-pinion distribution. Here the ductor roller takes the ink from the steel fountain roller and places it on the moving ink table which conveys the ridge of ink to four composition rollers set on an angle of five degrees with the straight line of the ink table, a gear-driven steel vibrator roller riding each of these two pairs of angled distributor rollers. Angled rollers cut up the wedge of ink and distribute it evenly over the ink table, which next advances under two pairs of form rollers, each surmounted by a gear-driven steel vibrator roller. For heavy forms a composition rider roller is placed on top of each steel vibrator roller and another steel pyramid roller on top and in contact with the two rider rollers—a system which grinds and distributes the ink very effectively.

The basis of good inking is a level and type-high form; the means, round and resilient rollers with ample "tack." A waterlogged roller may be round and soft but it is useless because the "tack" is gone and it cannot lift and distribute the ink.

'WAY BACK WHEN

Excerpts from old files
of THE INLAND PRINTER



We notice quite a number of papers throughout the country are advocating an exposition to consist of materials and devices entering into the printers' trade. We have no doubt such an enterprise could be made to pay and be successful in every respect.—November, 1883.

H. McAllaster and Company, Chicago, have just issued a new illustrated catalog of their new-shape novelties and birthday and bevel-edge cards; they have in stock a splendid and extensive selection of chromo and lithograph cards suitable for advertising.—April, 1884.

A statistician has calculated the distance traveled in a year by a working compositor's hand. Taking as the groundwork of his calculations that an expert printer, working ten hours a day, sets up 12,000 letters—this is allowing sufficient time for distributing and correcting, and counting three hundred working days to the year—he computes that the compositor's hand makes the enormous number of 3,600,000 movements in a twelvemonth. Reckoning the distance from the case to the stick and the stick to the case at two feet, he makes the total distance of 7,000,000 feet.—June, 1884.

Man was created for a nobler purpose than the mere acquisition of wealth; and we often find that the prostitution of his faculties to gain this end is followed by a retributive justice which deprives him of the power to enjoy its possession. Let us put on the brakes in time, and stop this high-pressure.—October, 1885.

The law cheapening postage by increasing the weight of letters to one ounce for the single rate, is giving token of its influence in the orders manufacturers are now receiving. Lightweight papers have heretofore had the preference over the heavy ones to avoid double postage, but now the tendency is setting toward the heavy papers, which of course are greatly to be preferred.

—November, 1885.

Our Otto Gas Engines are fast superseding all other power in printing establishments. They have no boiler, and are clean, safe, economical, and reliable. SCHLEICHER, SCHUMM AND COMPANY, PHILADELPHIA.—October, 1886.

One of the most important things the young compositor should endeavor to attain is a readiness to decipher manuscript. Some authors write so wretchedly bad that the most expert compositor or proofreader fails to comprehend the meaning of marks they make.—May, 1887.

A "sorter" is a harmless personage, but very annoying, nevertheless. With the most perfect self-assurance he asks for some lowercase "i's" or "l's" and before you can frame a reply he has helped himself and gone.—May, 1887.

On Christmas eve the compositors and pressmen in the establishment of E. J. Decker, 180 Monroe Street, Chicago, presented that gentleman with a handsome silver water service as a slight token of their regard for him as a man and employer. Would that a similar state of feeling existed in every printing office in the country.—January, 1890.

I p Brevities



Tersely told news items and bits of information gathered from all over the world, selected for their value or interest to our readers

Ambitious? Keep Informed!

- In an interesting address to the Young Master Printers of Great Britain, H. L. Norman, of London, outlined many of the pitfalls that await the future masters and gave the following advice to young men who are ambitious to "go places" in the industry: "Read the trade press. It is your means of keeping yourself acquainted with current happenings, new processes, and a hundred-and-one other things. I regard this as most important, because a master printer obviously should be well informed and up-to-date with current print topics."

Spray Fluids Investigated

- The health committee of the Joint Industrial Council of the British Graphic Arts has investigated a number of spray solutions and reports that "in general, they are more or less harmless." All consist essentially of an aqueous solution of gum arabic to which is added 10-15 per cent of an alcohol. "Gum arabic is among the least harmful of substances which could be used, as it could be very readily absorbed or eliminated without danger to the system. Then the only part of the spraying fluid to consider is the alcohol content."

The committee observed the use of isopropyl alcohol, industrial methylated spirits, and pyritinised industrial methylated spirits in the different solutions submitted. They concluded that the one least likely to cause trouble is that containing only industrial methylated spirits, and they consider such solutions preferable to either pyritinised variety or isopropyl alcohol.

Increase Prices on Public Printing

- City, county, state, and national public officials, whose duties are to purchase printing for public use from American printers, are called upon by printer organizations everywhere in this country to follow the example of the Controller of the Treasury of Great Britain who offered voluntarily to allow increased prices to the amount of 4 per cent on all running contracts in force after the printers went onto a forty-five-hour work week in that country. If American governments favor shorter hours and higher wages, they should be willing to pay for public printing the increase in prices following shorter hours and higher pay, argue the organizations which have taken action on the matter of adequate returns.

Asked the Ladies for Rags

- After the establishment in 1690 of the first American paper mill at Germantown, Pennsylvania, to make paper out of rags, and the subsequent building of other paper mills, the supply

of raw material became so serious a problem that a New England papermaker wrote these urgent lines to the ladies of his community: "Sweet ladies, pray be not offended, nor mind the jest of sneering wags; no harm, believe us, is intended when humbly we request your rags."

Uncle Sam, Publisher

- The United States Government Printing Office and its outlet, the superintendent of documents, had its biggest business year, closing with the fiscal year June 30, 1937. Nearly 600,000 orders for 10,351,203 volumes of 65,500 different publications brought a gross revenue of \$813,000.00. Over 5,000 customers keep deposits in the hands of the superintendent of documents to insure prompt receipt of publications immediately off the press.

That Comp Still Around?

- A reporter whose "long hand" was none too good had occasion to report a speech. The erudite orator used the Latin expression, "*Amicus Plato, amicus Socrates, sed major Veritas.*" The reporter wrote the quotation correctly in his "long hand" but when it came from the compositor it read, "*I may cuss Plato, I may cuss Socrates, said Major Veritas.*" Or maybe you've heard about this before?

Type Errors Delay Congress

- Typographical errors made by the Government Printing Office, it is reported, forced Congress to delay action on legislation that was under consideration. Amendments to the wages and hours bill, printed copies of which were to be distributed to the congressmen on December 13 for consideration and action, had to wait over until the next day, causing some house leaders to get hot under the collar and, as seems to be the rule, otherwise blame the printers. One report had it that the G. P. O. "botched up the printing of the new bill." It had to be reprinted. Other observers, probably on the opposing side, seemingly came to the defense of the printers and claimed, according to another report, that it was the supporters of the legislation and not the printers who had doctored up the bill.

Baskerville Knew Many Trades

- John Baskerville, the Birmingham printer, started as a stone cutter who cut epitaphs on grave stones. He was writing master and employed his art in many "hands" on the stones. This led to type designing, and finally to "the most useful art known to mankind," as he wrote to Benjamin Franklin. He made ink, type molds, and chases, and built presses, all for his own shops.

Business Cards for Employees

- A lumber company which prides itself on its employee loyalty hit upon the novel plan of printing business cards for each of its employees. These were furnished to the employees free, and besides giving the name and address of the employee, identified him with the lumber company, and listed its telephone number and its line of products. The scheme not only helps loyalty but is said to have brought business leads to the lumber company. The idea is one that other printers who specialize on card printing can cash in on.

F. P. A. Prescribes the Day

- The kind of a newspaper he would publish if he owned one, says Franklin P. Adams, the well known columnist, would be a morning tabloid whose Sunday edition would be no larger than the daily. There would be no "jump stories" from page 1 to some other page. There would be no comic strips and no syndicated feature writers. The paper would cost five cents a copy.

It would be independent politically and its editorial policy would not be influenced by advertisers. Minimum salaries would be high and would be revised on the basis of the annual report, quarterly statements of profit and loss being issued to the staff that they might see, as they work, the results of their efforts. Editorials would be limited to two, and would be signed. Sports would be limited and crime would not be printed except when warranted. Foreign news would be by the best of correspondents. There would be no society news. Theater, music, and books would be criticised in an editorial manner. The advertising rates would be high.

Vast Research on Paper

- A large proportion of the 150 specifications covering paper, paperboards, and a wide variety of paper articles and the technical requirements of the same have been developed in the paper section of the United States Bureau of Standards. The development work is done principally by compilation of available knowledge, by testing for required measurements of properties, by development of required test methods and by making paper under carefully controlled conditions. The bureau works continuously on the development and improvement of testing procedures for measuring the quality of paper products. Besides published reports of bureau specification researches, other studies are made which indirectly benefit the ultimate consumer, the printer, and the papermaker, so that any of these three classes desiring the "lowdown" on paper for any purpose may do well by writing the Bureau of Standards.



PRIIZE-WINNER—AND OTHERS

PERCHED ON the railing is Joseph Thuringer, layout man and typographer with Bohme & Blinkmann, Incorporated, Cleveland. His cover design won sixth award in the recent *Kablegram* contest; and in other contests of late his designs have ranked high in the lists. . . . At the table is Chicago designer Paul Ressinger (with pipe) and his associate, Joseph Carter, examining the new "Color Harmony Finding Wheel" recently patented by Sterling B. McDonald. . . . The hand-shakers: (light suit) Frederick B. Heitkamp, vice-president of American Type Founders, and recently elected president of the Direct Mail Advertising Association; and (dark suit) Major Sidney N. Raynor, manager of the American Type Founders Sales Corporation's Detroit office. . . . Seated (at left below) is Alexander White, a printer of Johannesburg, South Africa, whose recent visit to THE INLAND PRINTER office coincided with that of William K. Sessions (seated below, right), associated with William Sessions Limited, of York, England. Mr. Sessions took an active part in the U. T. A. convention at Cleveland. . . . Another visitor from England was Vincent E. Jackson, of Kenrick & Jefferson Limited, London (seated, with pipe).



COLOR

TYPOGRAPHY

By REX CLEVELAND

Fourth of a series of articles on the use of color in typography. Brown, a color almost universally and unanimously liked, shows a ready adaptability to large or small areas, and affords good contrast with black

BROWN IS NOT a true color. All browns are a combination of two or more pure colors which form what amounts to a dark shade or tone of one of the colors. (Neutral browns are an exception; they do not lean in the direction of any one color, but seem to contain equal amounts of each of the true colors of which browns are shades.)

Most browns, however, definitely incline toward red, orange, or yellow. The shading in each case is done with the complement of one of these colors, or black. For example: red mixed with green gives us a red-brown; orange mixed with blue, an orange-brown; and yellow with violet, a yellow-brown.

It follows that the basic character of any brown determines the choice of the color that will provide the most striking and satisfactory contrast with it. The same factor, of course, also determines the colors that will harmonize with it. If it's a red-brown, for example, its complement (the most striking contrast) will be green; and harmony is obtained by using it with orange, violet, or red.

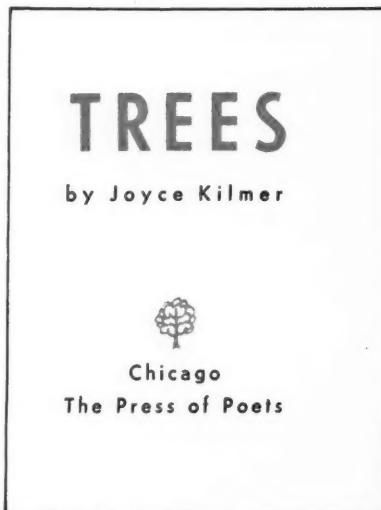
A brown obtained by a combination of equal strengths of red, yellow, and blue is a neutral brown, and will be found to harmonize with all colors of the spectrum because all the spectrum colors are included in it. Such a brown, however, is generally muddy and offensive in appearance, and its use should be avoided where possible.

It should be noted that browns are almost universally and unanimously liked. One can name, offhand, scores of objects in our everyday existence which are brown, either naturally or artificially. It is partly for this reason that brown is so adaptable for use in printing. The point to remember is that a brown, if it is

the subject. This is due to the color's close association with nature. Note also that by the use of the larger and bolder type the single word in brown is made to balance the black on the rest of the page. The appropriate tree decoration, also in brown, adds still more of the feeling of a natural object. One can use brown on any printed piece which does not, by its very nature, demand another color.

By keeping the lines of black type in this example in a small size, the brown was allowed to do its bit much more efficiently than it could have done if the black lines had been larger or bolder. In such a case, the brown undoubtedly would have subordinated the word and the decoration, instead of allowing them to stand out. Of course the use of the color in the word "Trees" is bound to emphasize it, due to the contrast with black which it affords; but the added competition of bolder or larger type in the other lines would have been detrimental. Another effect which would be apparent in the event of bolder black lines would be a lack of color balance—resulting from too much black below the center of the design.

The "Fish and Game" cover represents another effective use of brown; although in this instance a *darker* brown would have afforded more contrast for the title in reverse and would have subordinated slightly the table-of-contents block, which, on a cover design, is never as important as the title. Everything considered, however, this is not a bad specimen. The reversed title properly stands out more than the overprinted table of contents, as does the date line, although placed at the bottom. Notice, in this example, the difference in contrast between the white and

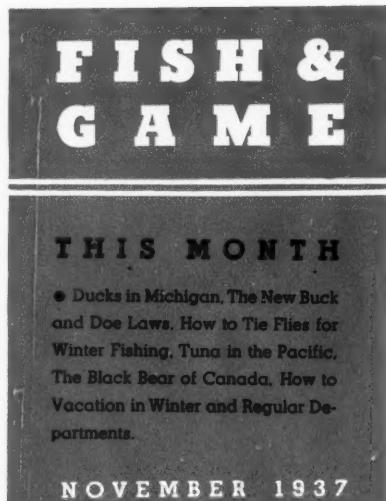


Brown is used appropriately and skilfully here, and, by the use of larger type, is made to balance the black used on the rest of the page

a good one, will seldom be offensive to anyone, regardless of how much or little of it is used.

As mentioned in a previous article, one of the chief virtues of brown is its ready adaptability to large and small areas: it may be used as a background color as well as for decorations, for display lines, or, where the hue is suitable, in pictures. A good brown is strong enough in tone (value) to contrast well with the usual white paper stock, and is therefore legible and readable when used for headings, catch lines, sometimes even for body type. Brown also contrasts well enough with black to be used for overprinted backgrounds where the first color is black.

In the reproduction of the "Trees" title page, observe how well the brown suits



A good use of brown. However, if it had been a little darker it would have given the title more contrast, subdued the table of contents

brown and the black and brown. The black, because of less contrast, is not so visible as the white, and therefore it is not so legible. If the brown were a lighter shade the reverse would be true, for as white was added to the brown the contrast with the paper would be weakened; and since the tone of the brown would be lighter, the black would contrast better with it. In such a case, the proper procedure would be to print the title and date line in black, reversing the table of contrasts in white.

The third example, in which the original one-color form was merely broken for color, is used to illustrate what happens when such a procedure is followed. Specifically, the rule-border and the initial are enhanced and properly subordinated to the text; but the section of the text printed in color distinctly suffers from this treatment. It is assumed that the intention was to emphasize the lines printed in brown. This intention is fulfilled to the extent that the eye is attracted to the lines by the color; but the brown does not contrast sharply with the white paper, and is not as visible as the lines printed in black. This set-up, obviously, is better in brown than it would have been in such colors as red, orange, or yellow—for these colors contrast even less with the white paper than does this particular shade of brown. However, not being as visible as the black lines, the lines in color are not so legible and readable. Had they been reset in a bolder or larger face, the result would have been more satisfactory. The color then would have caught the eye and the additional weight of color afforded by the bolder characters would have offset the lesser contrast of the brown with the white,

The use of brown in advertising literature is limited to those occasions where it is particularly fitted to the specific subject, but it is largely due to this that brown carries such a weight of character with

Rule border and initial in brown are effective here; but the text printed in the second color distinctly suffers from this faulty treatment

**BUY NOW
AND SAVE
ON
*Furs***

Patrons are invited to visit our store and witness the prices reduced for Fall clearance.

KASMIR FURS
VAN BUREN AT TWENTIETH

Contrast is less between brown and white than between black and white, so second color for emphasis here does not do a satisfactory job

NEW HORIZONS

Issue of July the Eighth

In this issue, new ways of clinching the automobile owner policy is discussed by District Manager John F. Fitzgerald, Jr.

HOUSE ORGAN OF ACME INSURANCE

Overprinting type on a light brown Ben Day tint can be done satisfactorily, as this specimen indicates. On a dark shade of brown, it can't

bringing the visibility and legibility up to the standard set by the black lines. True emphasis would thus be attained.

The foregoing exemplifies an all-too-common error. As applied to the border and initials, the brown is highly beneficial; as used in the text, it is almost as bad as yellow or a tint of some other color would have been. Such results are typical of work that is not carefully planned.

The "Furs" advertisement illustrates, on a larger and slightly more practical scale, some of the points discussed in the preceding example. The evident intention was to emphasize the words "Furs" and "Save," also the signature—to accomplish which these elements were printed in color. True, color does attract the eye to the words, but the loss of contrast of

ART

As second color in an illustration, especially one with a natural setting, brown appears to advantage. Top-heavy page is balanced by color

the brown with the white is decidedly unfortunate, as compared with the black-and-white combination elsewhere in the advertisement. With loss of contrast goes visibility, legibility, and readability. As is evident from the way the words in black at the top of this example stand out, the word "Furs," as well as the others in color, would have been more readable in black. Emphasis could easily have been obtained by the use of heavier or otherwise contrasting types. This is, of course, aside from the point that brown is suited to the subject in hand, carrying a suggestion of warmth, nature, and fall.

A good example of the use of a brown tint is seen in the cover for the "New Horizon" house-organ. Here, unlike in the case of the "Fish and Game" example discussed above, the overprinting was done on a tint of brown. This proves a better combination than that used in the previous example, as the visibility and legibility of the overprinted words are increased through better contrast of values. The heading, or title, is treated in the same manner as in the previous example, and the signature at the bottom can be likened to the date line at the bottom of the "Fish and Game" cover. But note that because it was not desired to subordinate the balance of the type matter, a tint of brown was used as the background, in which the initials could be reversed without seriously impairing the readability and comprehensiveness of the whole. The overprinting of a Ben Day tint of brown, as in this specimen, is permissible only when the brown is sufficiently light in tone to contrast well with the black or other first color. If a dark shade of brown is used for this purpose, beware—for the black characters will seem to mingle with

the strong brown dots of the Ben Day screen, or they will appear ragged and fuzzy around the edge, seriously impairing legibility. On the other hand, printing with black or another strong second color on light brown or tan stock, or a solid tint of these colors, is a highly desirable procedure, as the black or other color will stand out well on such a background.

In this same example, observe the reversed initials in the Ben Day screen. Here, the use of the screen is not ill-advised, for the screen's dots are not so detrimental to legibility. But such reverses should not be employed in combination with the semi-fine Ben Day screen when the characters are small (type below eighteen-point). A fancy-pattern Ben Day screen, of course, would present even greater difficulties. Ben Day is excellent in its place, but it should be used mainly for effect, not as a medium of interpretative typesetting.

The "Art" book cover is an excellent example of the proper use of brown as the second color in illustration. This example shows particularly the use of brown for subjects with a natural setting. Note that the second color is confined strictly to the illustration; the brown is suitable for the crook, the man, the trees, earth, and leaves. The sky only was not included in the color plate, as the brown would have been out of place there. The weight of the brown also helped to balance the top-heaviness of the title at the top of the design, although it is evident that this use of a second color was a part of the plan—not an afterthought. Afterthoughts, where a second color in printing is concerned, generally result in disappointment. The plan is the thing.



Word-Division Hyphens

Many typographic experts are pained when they see more than two successive word-division hyphens in a page of text matter. And the objection to successive hyphens, of course, is that it makes a ragged edge along the side of the text page. If there is a rule in regard to this, however, it is frequently being broken by first-flight typographers with the best of bookwork in all parts of the world, according to *Newspaper News*, Sydney, Australia. Says that publication:

"Daniel B. Updike, of The Merrymount Press, Boston, has five successive hyphens in one of his best and most widely circulated text books on printing. . . . Those who do not object to successive hyphens contend that close and even spacing is more important than ragged sides to the text. What do our readers think?"

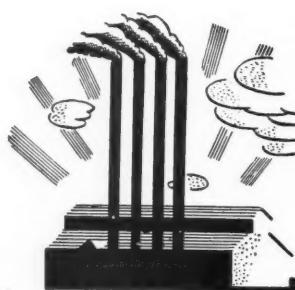
Standing Forms Help

W. D. Holcombe and Ed. Blanton have fared a little better than the average printing shop operators . . . they have operated the Holcombe-Blanton Printery, San Angelo, Texas, for the past thirty years. "Giving quick delivery, and speed in jobs or quotations, have made it possible for us to get a lot of extra business—and extra profit," admits Mr. Blanton.

"Every standing form is corrected before it is stored. This saves time, for our customers do not even want to see a new proof when the job is printed again. They merely want quick delivery."

"Every standing form is indexed and a card file kept that enables us to locate the form within a few seconds time."

"And every job ticket is cross filed: the cross file carries the name and address of the customer; the cross file carries the



WHEN PRINTERS SEE STEAM and smoke coming from George's factory they know that business is good, they know that George will have some printing orders for them. Because their business depends largely on other people's business, printers grin when the factory hums, and reveal a tendency to sulk when production slacks off. Are printers parasitical people? Certainly they're not!—but when they adopt a "Let-George-Do-It" attitude they lay themselves open to the charge. Smart printers, it seems

Steam for George's Factory

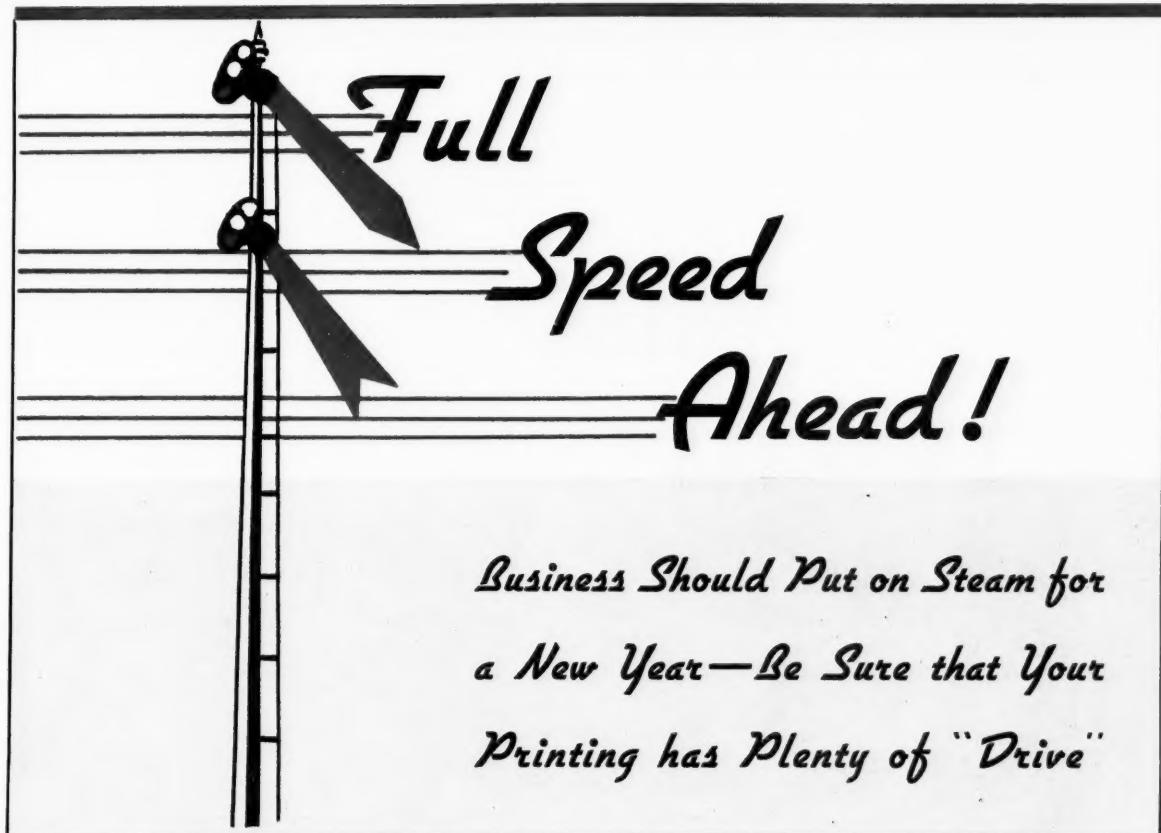
to us, are the ones who take the initiative and contribute some steam of their own to the general activity. George shouldn't be expected to make the first move every time! As a matter of fact, he is frequently stimulated to renewed activity by timely promotional prods from a printer. For one thing, George is always spurred on by the spectacle of someone else going after business. For another thing, a good piece of printer's promotion gives George a practical demonstration of how he can promote his own business. You will find, on the following two pages, another of THE INLAND PRINTER's suggested mailing pieces. It's yours for the asking.

"Two factors give us speed," explains this printer. "First, we probably have more standing forms than any printers of a similar-size city in the South. We operate a linotype and intertype; but by keeping a lot of forms standing we save the investment of a machine that would be necessary in many instances, and the cost of an extra operator. The investment in metal is not too great, and the depreciation is nil."

"We don't keep every form, of course; but if it is a worthwhile job, if the composition is difficult, and if it will be reprinted even once a year, we find it more profitable to hold the form."

job-ticket number. We can locate any job ticket on any job printed during the past ten years inside of five minutes. Each job ticket carries a case history of the job.

"Job tickets are filed in catalog envelopes with the top cut off. These envelopes are 5½ by 8¼ inches in size. They are filed in corrugated filing boxes. We make these boxes. The file for the job tickets and the file on standing forms are kept right beside the plant superintendent's desk. It is not uncommon to have a man on a job within a very few minutes after we get a call or an order to reprint some job that we have done for a customer before."—CHARLES N. TUNNELL.



*Business Should Put on Steam for
a New Year—Be Sure that Your
Printing has Plenty of "Drive"*

Electros (two-color) of semaphore and rules, \$2.15, postpaid. Three electros of tint blocks, \$3.90, postpaid—THE INLAND PRINTER

We don't claim to be wonder-workers, or even authorities on business. We do claim—and we've always been able to make the claim good—that when it comes to producing the printed advertising requirements of today's progressive business man, this company has a well-nigh perfect service to offer. . . . ¶ For one thing, our viewpoint is modern: we have studied the newest and most effective principles of printed display, and we put these principles to work for our customers daily. For another thing, our plant equipment is comprehensive and up-to-date; here your work benefits by the use of smart new type faces and swift, economical presses. Furthermore, all work is handled by practical printers, by men who really know how to make type talk. . . . ¶ In short, we offer a brisk, economical, progressive printing service that brings to your printing problems all the streamlined smartness and "steam" that modern business demands!

The wise man looks ahead along the route and figures out just how he can take advantage of every opportunity. (For business, after all, is only as good as you make it.) The *improvident* man lets things go along as they please, hoping for good luck and good business, but doing very little to assure his business future. . . ¶ We don't have much contact with business men of the latter type, for somehow they don't seem to use much printing. Apparently they are satisfied to use the same type of stationery that their ancestors used; and when it comes to advertising, they are almost as bad. . . ¶ On the other hand, we do have considerable dealings with the alert, progressive type of business man, who pays as much attention to the appearance of his printed salesmanship as he does to his personal appearance. Such men know exactly where they're going—and they know how much a good printer can help them to get there!

(PAGE 3)

Plenty of Steam at **THE MORTON PRINTING CO.**

3419 Diversey Street, Williamsburg

Phone Central 1153

(PAGE 4)

By J. L. Frazier

Specimen Review

Items submitted for comment must be sent flat, not rolled or folded. Mark "For Criticism." Reviews cannot be made by mail

SUPERIOR TYPESETTING COMPANY, of Toledo, Ohio.—*Type Tips*, your house-organ, is brilliantly colorful, smart, interesting, and impressive. It should be as productive of results as advertising of the kind can possibly be. Our congratulations!

A. J. DOAN AND SON, of Jersey City, New Jersey.—Your letterhead design sparkles—maybe a bit too much. The shaded effect given the name line by printing it first in gray and then overprinting slightly off register in black may be, and we believe is, responsible. However, we can see that if the letters were printed in black only they might be a bit too thin (weak) for the other elements, Kaufman Script for the word "Printers," and bold Franklin Gothic. Layout is modern and lively.

ARTCRAFT PRINTING COMPANY, of Elgin, Illinois.—Characterful new types, striking display, and smart modern layout characterize the motto-card letter enclosures for Camp Edwards. The effect is heightened through use of colored stocks and colors of ink which are both suitable and effective. We like the layout of your blotter, "Nothing that can happen is quite as bad as you think," but would like it better if the type mat-

ter were printed in a deeper brown for, as it stands, the rule decoration in blue stands out too much in comparison.

J. L. RUEBEL, of Des Moines, Iowa.—The typography on the center spread of the Hotel Savery menu is very fine; we regret the lettering in connection with the interesting design featuring a floorshow girl riding a rocket is not as smart. The feature, of course, is the handling of the diamond-shaped panel containing "Today's



Cover of folder (5½ by 8½) issued by Whittet & Shepperson, Richmond, Virginia. Illustration in brown; second color orange, on a white stock

Feature Dinner." With the top die-cut, half the diamond extends from the regular edge of the sheet. This is folded down in line with the top edge, then folded with the folder so that when it is unfolded the feature panel pops up.

CHARLES R. HADLEY COMPANY, of Los Angeles, California.—While all the specimens you submit are top-notch, the most interesting and, we think, attractive is the brochure "The Broad, Firm Foundation." It is not only attractive typographically but is a fine example of photo-offset work on quality laid stock on which the half-tones show up remarkably well.

CHARLES W. ABADIE, of John C. Meyer and Son, Philadelphia.—Your program for the annual meeting and tournament of the Philadelphia Graphic Arts Golf Club (at Aronimink Country Club) strikes us as being even better than the two previous ones you designed—and



A solid tint of bright red sets off the black type in the white panel; folder cover (6 by 9) for announcement of Ludlow Typograph Company

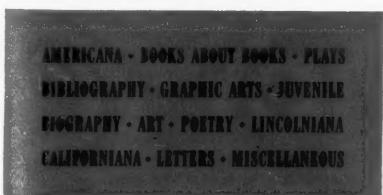
that's going some! Printing with black and white inks on that orange stock (8 by 9¾, French-fold) gave you a decidedly different effect—in fact, that's the slickest white-on-orange combination we've seen in a long time! Binding with white cord, with a wooden golf tee attached, adds the final touch of novelty.

THE WORLAND GRIT, of Worland, Wyoming.—Copy and layout of your blotter, "You Gotta Go Git 'Um," are very good, with heading printed in silver on black band across the top and signature similarly treated at bottom. Between, on the left, is a line cut of a hunting scene in brown, the text—lines of which are a bit crowded—being in black to the right of that. It's a most unusual job to come from a so-called small town. An interesting feature is the pack of note sheets stitched on the left side of the blotter headed "I must not forget to . . ." At the bottom, below space left for making notes, appears the copy "and to order that printing from The Worland Grit."

THE CRAFT PRESS, of Tuckahoe, New York.—While the inside spread of the folder, "Important Announcement," is neat and readable, the title page is not at all distinguished. If the two lines of the title were square with the page instead of running diagonally, as the rule bands are straight across, or if the rules were at an angle conforming with the type, the effect would

PURRINGS

From
THE BLACK CAT PRESS
4940 Winthrop Avenue • Chicago



Book catalog (4¾ by 7¼) designed by Douglas Rader for Norman W. Forgue, director of Black Cat Press. Black and brown on goldenrod stock

Ain't it a grand and glorious feeling to be able to make an estimate on the cost of a job of printing and KNOW what the composition is going to cost you? You can take this step toward a sure profit by sending your machine and hand typesetting to us. You'll not only know

COST IS KNOWN WHEN YOU *Estimate*

its actual cost to you—very probably less than if you produced it in your own composing room—but you'll get a job set entirely in new type, which will enable you to reduce your make-ready time, do a better job of printing and please both the customer and yourself.

JOHN C. MEYER & SON • TYPOGRAPHERS • 129-137 NORTH TWELFTH STREET, PHILADELPHIA, PA.

ASK YOUR STONEMAN ABOUT *Soft Form*

Ask your stoneman how he likes to lock up forms that are not properly justified; or are soft and "squogy" when he puts on the pressure. Ask him about the lopsided ones, too. He'll appreciate the squarely justified, solid, all-metal type forms that come out of our plant for users of Meyer typesetting service—and your pressman will appreciate them, too.

JOHN C. MEYER & SON

129-137 N. TWELFTH STREET, PHILADELPHIA

Be on Time with MEYER

We make an earnest effort to cooperate with our customers in keeping their delivery promises... and many Philadelphia printers have learned by experience to depend on our service. The size of the plant often has little influence on its habit of keeping delivery promises... but when good intentions are backed by facilities such as ours, the result is appreciated by our customers... and by our customers' customers.

JOHN C. MEYER & SON

129-137 NORTH TWELFTH STREET
PHILADELPHIA • PENNSYLVANIA

Treatment for. HEADACHE JOBS

On work containing miscellaneous cuts and type our pre-make-ready "precision" process will save you a lot of headaches... and money. When you put the job on your presses every cut will have been carefully tested and made type-high; all type and slugs will be clear and sharp and ready to print, and the form will be square and true as a protection against work-ups. Every job going out of our plant is made ready in this way. It's an exclusive "make-you-money" Meyer service.

JOHN C. MEYER & SON • TYPOGRAPHERS
129-137 NORTH TWELFTH STREET • PHILADELPHIA, PENNA.

Direct mail from John C. Meyer and Son is notable not only for its clean-cut typographic treatment, but also for its sales arguments, which are considerably more concrete and pointed than most of the type-house arguments we see. No frills in the typesetting, but sound, up-to-date handling. These recent pieces are printed in black, the second color blue, on an ivory tinted stock—all attractive

be much better. Of course the whole effect would be more interesting and dynamic if the latter were true. Finally, considering the light color of the orange ink we feel the rules ought to be thicker, in which case they would not look so much like pen ruling and more body would be given the design.

PETERSEN-BRYARS PRINTING COMPANY, Merced, California.—Congratulations on the cleverly die-cut folder, part of which pops up at the top when opened out, for the Brunelli Jewelry Store. The appearance generally is fine and decidedly striking—indeed, the only constructive criticism we can think of is that the wide color bands at sides and bottom of the spread are so strong the type in the open space inside doesn't have the best chance of being read. If the color were weaker then the line cuts appearing in connection (with stock showing in the outlines) would show to better advantage, as would the type matter. As it is, the wide red bands dominate to quite too great an extent.

CHARLES A. CREAGLOW, The Anchor Press, Incorporated, of Columbus, Ohio.—The arrival of a new daughter at the Creaglow homestead started Mr. Creaglow thinking about the traditional cigars. After a little thought, Mr. Creaglow hit on an idea. On strips of manila cardboard (1½ by 6½ inches) he printed a line cut of a fine, fat cigar, using brown ink. Over this, in black, he printed the following message: "The House of Creaglow cordially presents you with this genuine replica of the Havana Giant Cigar, regular 50c size, honoring the recent extension in the Creaglow line." A clever stunt, and one we hadn't seen before. Mr. Creaglow says "there were many nice comments, to say nothing of a considerable saving."

ALLEN PRINT AND STATIONERY COMPANY, of Halifax, Nova Scotia.—Blotters submitted by you are of striking, interesting layout. Your own with "Allens" in reverse color in an oval panel near the top and with the black bands at an angle in the lower right-hand corner, as well as the one "Styled by Standfords," are very good. The round ornaments in the two upper corners of the two where "Allens" appears in great black letters all the way across the top do not harmonize in form with the angular type and rules. Aside from this and the use of the now passé Broadway, an eccentric type, in the signature, these are most interesting layouts even though the rules at the bottom, arranged diagonally as respects the square corners of the stock, do not join up well with the horizontal cut-off rules above.

A. B. HIRSCHFELD, of Denver, Colorado.—The announcement of your annual Christmas party, held at your plant, is probably no more spectacular than the affair was itself. There's plenty of punch in that die-cut folder, printed in red ink on bright yellow stock. We like the way the front flap opens up, simulating the entrance to a circus tent, and the way the two inside flaps (at right and left) fold open to form "side-show" wings. The idea of attaching an admission ticket by means of a sticker was a good one, too. The ticket copy reads: "In the spirit of good fellowship A. B. Hirschfeld presents 'The Big Show' Under One Tent, Saturday, December 18, 1937, 2 to 6. This ticket is your admission. Please countersign and bring it with you." We'll wager the response to this piece was terrific!

R. J. SPILLANE, of Chicago, Illinois.—Our suggestions for improving your work apply only to more or less minor features. The heading, "Suggestions for Correspondents," on your blotter is too weak in relation to size of piece and to prominence of halftone on left side, text and signature below. If set a size or maybe two sizes larger, and set flush on right with text to balance

ornament at start of text, the whole effect would be improved. Lines are crowded on the ticket for the banquet of the Heat and Frost Insulators and Asbestos Workers—decidedly so. Almost every type is helped when not set solid, particularly in display work. To a lesser extent lines of the Chicago Linotype Society's letterhead are too closely spaced. No fault of consequence is found in other specimens, most all of which are of striking, unusual layout—the creation of which is your greatest talent.

MIDDLETON PRINTING COMPANY, of Waxahachie, Texas.—You score again! This time with a blotter, a "bull's-eye" blotter, sure enough. Here are the specifications, for the benefit of other readers. Size: 3½ by 8. Stock: white blotting. At the top (the design running up and down, the long way) is a solid circle (2½-inches diameter) printed in orange. At the bottom is the word "Middleton" in large Huxley capitals. From the top of the first stroke of the "M" a solid blue tint extends, like a spotlight's ray, to the circumference of the orange circle. In the circle, set small and in circular form, is a paragraph reprinted from THE INLAND PRINTER—from Specimen Review, in fact. Middleton has taken the laudatory remarks we made in this department several months ago and actually has spotlighted them! The resulting bit of promotion is a winner on all counts.

EACH MONTH the firm of William E. Rudge's Sons, of New York City, selects one of its outstanding productions, calling it the "Job of the Month," and sending copies to more than 1500 advertising executives for the purpose of showing them noteworthy examples of resultful direct-mail advertising, and also to demonstrate new developments in technique and format. It's a good idea, good publicity for the firm, as it presents a definite demonstration of the character of high-class, result-producing printed pieces the firm produces. For the month of October the piece selected for this distribution showed a new technique for fashion drawings, being made up of two water-color prints illustrating Bonwit-Teller trousseaux fashions. The drawings, which were executed in line and wash, were reproduced in gray and black against a background of dusty pink, being printed in water color inks on ordinary onion-skin paper, a technique which was developed especially for this presentation. Accompanying the prints was a folder which stressed the importance of right dress for resultful direct-mail advertising.

J. SMIDL, of Gunnison, Colorado.—Although the "Annual Freshman Frolic" booklet is good, the inner pages particularly so, elements of the cover are rather too widely scattered, so the cover "Gunnison Women's Club" rates higher. Indeed, it would be mighty sweet if you'd omitted the middle of the three ornaments between the two type groups, which is quite old-fashioned—of shaded technique, it is scarcely in keeping with the smart moderately condensed "gothic" (sans-serif) type face used. Lack of pleasing form (contour) and diffusion of elements is decidedly detrimental to the appearance of the "Twilight Musicale" program title. There is no better rule for effective layout than to make it as simple as possible, meaning having as few distinct parts (elements of eye appeal) as is possible. Otherwise typography is likely to suggest halting, stuttering speech difficult to comprehend. Because fresher, we like the new head system of makeup of the *World* better than the old, Kabel, the new head-letter, being obviously smart and new, the Cheltenham Bold previously used being as obviously old. However, lines of some heads, particularly those over three columns at the top of page 1, are definitely too closely spaced.

Small JOBS are the backbone of our business

In a plant like ours (one of the largest service composing rooms in the world) the large jobs help to keep down the cost of producing the small ones. Which is probably why the jobs which run from \$1.00 to \$50.00 constitute the largest dollar-volume of our business. Printers who depend on us to produce small jobs of typesetting and make-up have learned by experience to expect intelligent service, good typography, quick delivery and reasonable prices—for that's what we give them.

JOHN C. MEYER & SON • Typographers • 129-137 NORTH TWELFTH STREET, PHILADELPHIA, PENNSYLVANIA

WE ARE Not CLOCK WATCHER

No matter when you bring a job to us for composition; no matter how big the job may be, nor where you want it . . . we are here to serve you. You understand this better when you see the size of our plant and learn that we operate on a practical continuous schedule of day and night production. It sounds trite to say: "No job too big and no job too small . . . we are equipped to do them all"; but that's what it amounts to. When you're "stuck" some time, let us pull you out. In the meantime come in, look around and get acquainted.

JOHN C. MEYER & SON • Typographers
129-137 NORTH TWELFTH STREET • PHILADELPHIA

Make-Ready Begins HERE

Our contributions to the reduction of make-ready time in your pressroom are the natural result of our method of production: All type is of uniform height, with a clear and sharp printing surface, and all pages are properly justified, spaced and squared. We can't entirely eliminate the necessity of press make-ready, but we can reduce it to such an extent as to make a real saving in both time and money for you. *Let us demonstrate!*

John C. Meyer & Son
TYPOGRAPHERS • 129 N. TWELFTH STREET

A Bushel Contains Many Grains of Wheat

A man's character is the sum total of his little peculiarities . . . added up they make him what he is. Our monthly business is something like that—it consists of hundreds of small and large jobs which, when put together, make up a sizable business.

It is our regular policy to give close attention to small jobs . . . which is no doubt the reason we get so many of them to do. Don't think that because we have a large plant we don't want small jobs . . . we most certainly do . . . especially YOURS.

JOHN C. MEYER & SON • TYPOGRAPHERS
129-137 NORTH TWELFTH STREET • PHILADELPHIA, PENNSYLVANIA

More specimens from the progressive Meyer organization. These, and the ones reproduced on the opposite page, were among the pieces exhibited at Cleveland at the International Trade Composition Association convention held in October. They were awarded second place in class C (cities over 500,000). These are in black and orange, on white—striking and attention-compelling specimens

60 Point

*There are few printers
who do not produce*

46 Point
*a job occasionally that is
not pleasing, because they*

36 Point
*have used a coloured ink that is
not in harmony with the tint of*

24 Point
*paper used. Every such job is naturally a bad
advertisement for the printer and his customer.*

FRONTING DELIVERED ON TIME—EVERY TIME PHONE 8112



Type-specimen book of Barclay & Sharland, Perth, West Australia

McLENNAN, McFEELY AND PRIOR LIMITED, of Vancouver, British Columbia.—Aside from the fact that type and lettering, along with lines over address in white band, along left side are a bit complex, the cover of your 1937 furniture catalog is striking and interesting. Artwork and plates elsewhere are also quite good, so assuming artwork and plates were bought right you need feel no concern on that score. Presswork is also very good. It is fortunate pictures play such an important part for they must, and to a large extent do, carry quite a load, compensating for the inferior typography. The type for text is both too small and too light in tone for the brown ink on India tint stock. Bookman would have been a better selection. Heavier-bodied type would not only make for increased ease in reading of the text, but would balance with the halftone pictures to much better advantage and so suggest a more homogeneous whole. To go farther, just by way of stressing the importance of planning to achieve best results from type and illustration together, we suggest that at least some of the cuts might have been smaller to allow space for making the type larger—and that without saying the cuts are too large. But after all is said that might be said—and space doesn't permit of meticulous criticism of details—the booklet on the whole compares favorably with

other catalogs of the mail-order type, in fact is more colorful than the average run of such catalogs.

THE VON HOFFMAN PRESS, of St. Louis, Missouri.—By using a photograph of a Christmas package, viewed from a slight angle, as the cover design for the December issue of the *Optimist International*, and by trimming two corners of the magazine to coincide with the foreshortened edges, you obtain a very interesting effect. We have seen this stunt applied to folders and other mailing pieces, but don't recall having seen it before in connection with a publication. The finished cover shows a gray box bound with red ribbon tied in a large bow and decorated with a green holly wreath. The title and date of the magazine are given on a card slipped under the ribbon. We quote from your account of the handling, so that other readers can get an idea of your approach to the problem: "At first it was intended to photograph an actual box in such a way that the end and side which are partially seen would be viewed at exactly the right angle to fit on the cover. This was found to be impossible to fit the engraving on the cover. As a result, the top of the box was photographed straight down, and the two sides were then retouched on this and airbrushed. The card was cut out to allow for the lettering, and color separation was employed for the green holly leaf and red ribbon." Artwork and engraving were executed by the Circle Engraving Company, of Indianapolis, from a sketch prepared by J. Porter Henry, Junior, assistant secretary of the Optimist organization. The whole job is a knockout.

GORMY-WINZELER PRESS, of Bryan, Ohio.—All four of the letterheads you submit are excellent in so far as layout, which is modern, and type faces, which are smart and new, are concerned. We rate them in order as follows: Cold Springs Resort, Bryan Heating and Plumbing Company, EB Andres, and then your own. We'd like the first better if the two one-point rules above "Hamilton Lake" were omitted—those below give a finish and could be retained. We would rate No. 2 higher if "Ohio," being shorter than "Bryan," were not more widely letter-spaced. The value of squared lines is largely lost when to make them even length one must be letter-spaced noticeably more than the other. Andres' design is featured by a silver circle overprinted with a black "A," part of the circle bleeding off the top, the bases of the A being rounded at the bottom to conform to the arc of this silver circle, a neat stunt. Our only suggestion here is to space out somewhat the three lines below. They are crowded in relation to space above. We would not be surprised if you placed your own heading first, though we place it last. Certainly it is of more unusual layout than any, save perhaps that of Andres, but to our eye the "type's the thing" and here the heavy rule and ornament overshadow the type too much. Again the small type printed in black over the dark gray



Frederic Ryder Company • Typographers

810 NORTH DEARBORN STREET, CHICAGO, ILLINOIS, TELEPHONE DELAWARE 1562

Frederic Ryder

Hand typography and lino typography symbolized
on a card (red and black) by James L. Proebsting



SATURDAY EVENING
OCTOBER 30, 1937

GRAND ST. BOYS ASSOCIATION
106 West 59th Street New York City

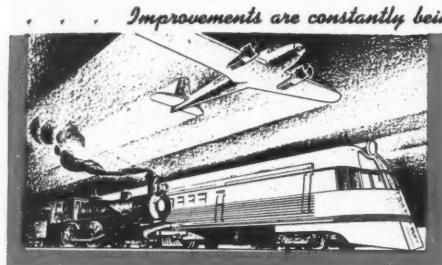
MUSIC BY EARL CARPENTER AND

HIS MIAMI-BILTMORE ORCHESTRA

FIFTH ANNUAL HALLOWEEN DANCE

ONE DOLLAR

Neat ticket with seasonal atmosphere, printed in dark brown and orange on orange stock. Good type handling



(Die-cut mailing piece; section at right folds up, section above folds over, making a mailing of postal-card size. Printed blue and black)

in the production of finer printing. High speed, modern presses, non-offset sprays, improved inks—they all play a part . . . Yet, there is one important factor that controls all others in this march of progress. That is the human element . . . We have built up an organization of skilled craftsmen - carefully supervised - that is consistently producing a high quality of typography and presswork . . . A representative will be glad to show you what we have done for others and outline what we think we can do for you.

CENTRAL PRINTING COMPANY
225 VARICK STREET • NEW YORK, N. Y.
Telephone: Walker 5-1462-3-4



Printing - intelligently
and economically produced

FILL IN DATA AND MAIL NO POSTAGE REQUIRED

Gentlemen:

Without obligation, please have your representative call on

_____, preferably at _____ A. M. _____ P. M.

INDIVIDUAL _____

FIRM _____

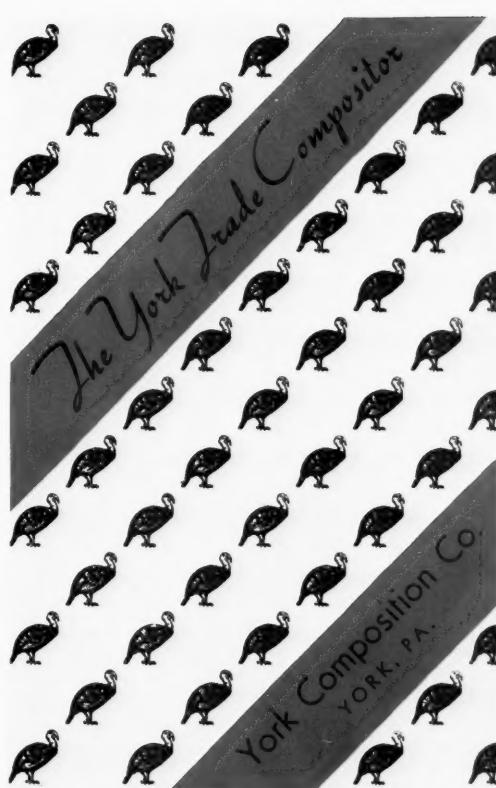
ADDRESS _____

CITY _____ STATE _____

rule band does not show up clearly, due to insufficient contrast between type and background. Just the same it's all good work—looks like 1937, not 1898 or 1928.

WOLCOTT'S, Los Angeles, California.—While the folder "Hillhurst Gardens" is comparatively attractive, it could be improved in several respects. We like to see headings larger in relation to text than on the title page, but the fault is not serious; as a rule there should be definite contrast of size. With so much space between head and text a suggestion is given of the whole being bottom heavy. The major weight of design should be at or near its top. A fault in spacing frequently noted appears near the bottom of the text above the single line of caps. As most lower-case letters have a top shoulder it is necessary when a line or a larger portion of a line is all capitals to add space above the cap line, as caps are all full height. We feel the tint block printed in pale yellow should have been omitted; certainly if one were used it should run up to the inside line of the border, as the white border with the heavy outer border, which with type is printed in blue, rather overshadows the type. Inside pages are attractive, and the illustrations in colors—apparently done by the method for which one plate is used for all colors—are well done. However, the decorative cast panel at the top on page 4, containing the title, is upside down. Too, the subhead below should be closer to the text following than to the panel above. It should be dropped to the point where the border units are in color, which should be omitted as no dash is required and they are

also for the other two important lines, "Garden Club" and "Dallas Woman's Club," which appear near the bottom. Under the left side of the main line is a large lily in white, the key feature of the design. From it the stem, about half an inch from the left-hand edge of the page, extends downward and off at the bottom. Shapely leaves extend outwardly, the subtitle lines being below these. Personally, we'd prefer some regularly proportioned type to the featured thin face (bold face, of course, to be in keeping with nature of cut and deep tone of stock) and, though such would not be so characterful, considering prevailing vogue, the characterful stock and white lily as well as layout are so distinguished as to more than compensate. While less distinguished, the other club year books are very good, as would be expected. However, the cover design of the Dallas Browning Club, thermographed in gold, while neat in form and effect doesn't score high because against the mottled blue stock the gold lettering isn't very clear except when the booklet is held at one angle. On the cover of another—Lakeside Browning Club—and a couple of other items, large extra-condensed types, which we don't fancy, are featured, but we realize such are momentarily, as it were, in vogue, and since you'll doubtlessly "get over it" we'll drop the subject now. The "Night in Paris" and "Herbert Marcus" title pages are good despite such types, due to striking and unusual layout. Incidentally, we consider the inside pages of these better than the titles, being really outstanding. We regret exceedingly the use of the 1928



York's house-organ (4½ by 6½) always has that "extra" touch. Cover above printed in brown and orange, orange stock



Call "WISH" for GOOD PRINTING at Telephone 990-2104 W. Ninth St., St. L. B.

The humorous blotter series issued by this Los Angeles printer has created considerable comment. Here's an interesting variation on an old theme. Black and purple

not good ornaments. Furthermore the page is already ornamental enough.

JOHNSTON PRINTING AND ADVERTISING COMPANY, of Dallas, Texas.—The most characterful specimens of the near all-star collection you submit are your books of a half-dozen women's clubs. And, at least as far as covers go, that of the Garden Club is "tops" among them. The base is a cover stock in tones of green having a pattern suggesting the so-called craftek wall finish or grained leather—a swell background for the printing in black (or deep green) and white. Let's describe it for other readers. Across the top of the page (a bit shy of 5 by 7 inches) the words "Year Book" appear in 72-point of a novelty condensed "gothic" face used

highlighted "Broadway" on the cover of the "Junior League Follies" program. This style of modernistic letter was extensively used in the dark days of 1928-30 but didn't stay on long. We haven't lived half a century without error and may be sticking our neck out and committing another when we say the skinny block faces will enjoy the sunshine of popular acclaim very little longer. Perhaps, however, it's a good thing to have types which come and go, thereby keeping typography ever fresh and interesting. We'd say so surely if some which come (and go) had merit as design. We can understand a high-grade house like yours using the thin faces now, but can't understand your holding onto the Broadway so long.

WARWICK TYPOGRAPHERS OFFER FOR YOUR APPROVAL

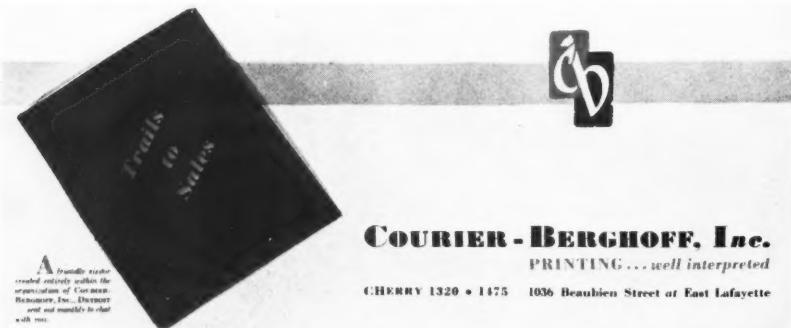


Bond Script is the latest acquisition of new script type faces by Warwick. Its lovely elegance adds charm and dignity to the printed page. ☀ Script faces enjoyed a great popularity during the early part of this, the Twentieth Century, and their return is in the nature of a revival...however, in employing these scripts today their use should be in the most modern manner. ☀ Although Warwick Typographers have acquired one of the finest collections of type in the country...they are far more proud of their reputation for using them...intelligently!

Warwick
TYPOGRAPHERS • INC.

One of the reasons for good typography in St. Louis, Missouri: Warwick Typographers, Incorporated. Nice control here

A perforated note pad is affixed to this blotter, which is printed in dark rose and black. The utility of the mailing obviously is increased by means of this stunt—well worth the extra effort



Here a miniature booklet, with a French-folded center spread, is the added attraction. Blotter is printed in red and black, with horizontal band of bright yellow. Booklet serves as house-organ

FRANK C. RAUCHENSTEIN COMPANY, of St. Louis, Missouri.—Your blotter, appropriately die cut since it is advertising die-cut blotters, is not only novel, but attractive and attention-compelling as well. The idea is a good one, the planning is well done, as is also the printing. In size, 9½ by 4½ inches, with the words "Die Cut" in caps at the top and to the left, the blotter is die cut so that about one-half inch of the letters of these two words extends above the rest of the blotter, this portion of the letters themselves being die cut. In a shaded block letter, with the face of the letters in green and the shaded portions in deep reddish brown, these two words stand out emphatically. The word "Blotters" in a large script letter immediately under but a little to the right of the "Die Cut" also stands out prominently. The small block of text comes next, also immediately under and

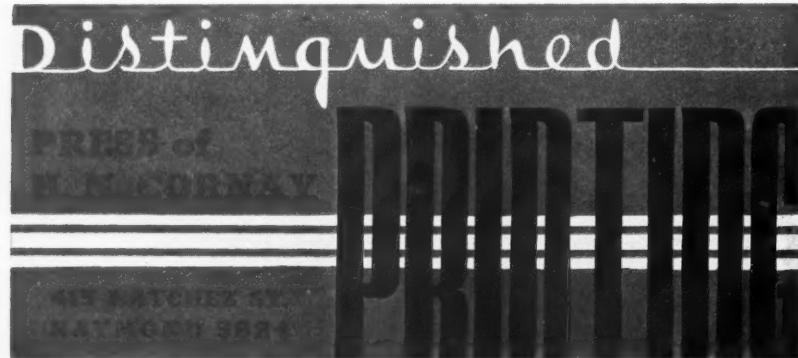
a little to the right of the word "Blotters," this giving a stepped off arrangement, but space is well distributed and balanced. Across the bottom, in dark reddish brown over a solid band of green is the firm name and telephone number. The blotter itself is a deep orange. Striking and forceful as an advertising piece.

THE COMET PRESS, of Brooklyn, New York.—One thing is certain, and that is that the collection of pages from school publications which you have had bound together under the title, "Ex Libris," presents a wide range of suggestive material showing the different types and styles of pages for publications of that nature. There is such a wide variety it is extremely difficult to pick out any specific pages to comment upon or to classify as "best." Many of the pages are good—and there are some which are not quite so good; we judge the character of the school,

or the appropriation available, had some influence. We regret you did not use a firmer, or heavier, stock for the covers, as the one used is a little flimsy for the plastic binding, though the light green for the cover with the dark green of the plastic binding gives a good appearance. This piece suggests an idea others might follow to advantage. Producing a large number of school and college publications, the company picked a number of pages, a few from each of a number of publications, showing different styles of treatment, different formats, sizes, illustrative treatments, end sheets or sectional division sheets, and so on, binding them together and sending them to a selected list of customers and prospects.

BOHME & BLINKMANN, of Cleveland, Ohio.—A beautiful piece of work, exceptionally well printed, with colors well handled to resemble the ancient illumination, is shown in the mailing we have just received from you, among the first pieces bringing the greetings and best wishes of the Holiday season. The piece is a reproduction of a page from "a little known rarity," the 36-line Bible by Pfister of Bamberg, so called, as the accompanying sheet informs us, because the type was known to have been in the possession of Albert Pfister, first printer of Bamberg, a year after this book was printed. It is also referred to as the Gutenberg-Pfister 36-line Bible. The reproduction is from a copy in the University Library in Leipsic. This Bible, it is also stated, was printed in 1460, and followed by five years the familiar 42-line Gutenberg Bible, but is much rarer since there are only fourteen known copies of the Pfister Bible, whereas there are forty-three copies of the Gutenberg Bible. Not one of the Pfister Bibles is in the United States. The reproduction shows a page with the illuminated initial at the top, and with a smaller two-line initial in red at the bottom of the second column. Printed on a good paper resembling the old hand-made papers, size of sheet approximately 12½ by 19¼ inches, allowing ample margins, it makes a beautiful and appropriate piece for a printing firm to send as a vehicle for its Holiday greetings and wishes. Our thanks, and our congratulations.

THE CLOISTER PRESS, LIMITED, Heaton Mersey, England.—Decidedly unusual in format is the beautifully printed mailing, "Furniture, Photography, Printing." The cover is in the form of a folder; it's of rather stiff white stock (10 by 8) bearing only the Cloister trade-mark in black in the center. Opening the cover, and turning back the short flap that's folded over on the right-hand side, one finds five separate sheets held in place by a white cord tied loosely through the tops. Four of the sheets contain excellent half-tones of fine furniture pieces, each sheet, except one, printed in two colors and lacquered, their gleaming surfaces adding a great deal to the effectiveness of the presswork. The fifth sheet carries the printer's message: "Furniture, Photography, Printing—the three parts of a single piece of publicity. And inevitably, in the present instance, rather an unholy mixture, because this is printers' publicity got up to look like furniture publicity. We are not, of course, furniture dealers; we have just chosen furniture as a common topic of interest and taste. It might as well have been fashions; ironmongery, or pots. For all that, the work of the printer and photographer must be judged as though this pamphlet were the real thing. The photographs should show up the good qualities of the furniture, and the layout the good qualities of the photographs. Both of them have to be attractive, not in their own interests, but for the sake of their subjects." By letting his presswork speak for itself, the printer actually strengthens his point.



Dark gray blotting used here, printed in black, white, and old rose—much more effective than this reproduction indicates. This New Orleans printer always turns out fresh, interesting work

Said the Chairman of the Board—

**"Gentlemen,
You've Picked a Good Printer!"**



Nothing less than perfection will satisfy the eagle-eyed Chairman of the Board. And when he says printing is good he really means *good!* He likes our work because it has that "quality" look (and, incidentally, doesn't cost a fortune). Scientific production methods enable us to give you grade-A printing at remarkably conservative prices. Ask us to figure on your next printing order.

207 Eugenia St. The Willimsburg Press Phone M-1153

Electro of illustration above will be sent for \$1.00, postpaid. The copy and layout for this blotter easily can be adapted to your own requirements

Sometimes, no doubt about it, you get discouraged and say to yourself, "Shucks, there's nothing new to tell my customers and prospects! I wish I had a new idea!" . . . Well, Sir, new ideas are scarcer than hens' teeth, we'll admit. But new slants on the old story can always be found—if you'll look for them. For example: these two blotter suggestions. They're yours for the asking.—

THE INLAND PRINTER.

Electro of illustration for the blotter below will be sent for \$1.10, postpaid. To avoid duplication in your city, write for permission to use copy

"What Kind of Printing is *That?*"

Look out, gentlemen, the Boss is on his ear—and you can't blame him. He has just seen a job of printing produced for his company—and it's a very shoddy job of printing indeed. . . . No sir! *We didn't do it!* The kind of work *we* turn out is the kind that Heads of Companies are proud to see their names on. Our printing pleases people—gets results—makes sales! It's not expensive, either. Let us show you.



The Willimsburg Press

207 Eugenia Street • Willimsburg • Phone Madison 1153

★ Editorial

Smocks Versus Aprons

SHADES OF GUTENBERG, Caxton, and Franklin! The very latest style in the composing room now is smocks—modern smocks. Compositors are said to be showing a distinct preference for them over the time-honored apron. The word has gone forth that the smock protects the clothing more than an apron and that it is more serviceable with its separate pockets than the apron with its one large pocket. Furthermore, there are no strings to break, no knots to untie and it does not have to be laundered so often.

Besides its serviceableness, the smock creates a different atmosphere in the composing room and adds a certain distinction to its wearers quite above the shop-like garb of the apron. The advocates of the new style declare that a trade employing such expensive devices and machines as the printing trade is deserving of this distinction and the artist smock is more in keeping with the "creative studio" character of the composing room than is the "carpenter-shop apron."

It is not strange that the smock should have reached the composing room. One finds it everywhere nowadays—in dental parlors and machine shops; in drug stores and warehouses; in beauty shops and automotive service stations. Long the protecting work-garment of artists and sculptors, it has won favor with others who would protect their street clothing from the soil of daily toil.

What are We Doing About it?

THE RECORDS of the United States Employment Service show that a skilled-labor shortage in a trade becomes glaringly evident when employment in that trade reaches 75 to 80 per cent of normal. So far as the printing trades are concerned, evidence is unmistakable that at this moment they have reached the point of skilled-labor shortage. Any further increase in printing activity will only make more acute the shortage in craftsmen.

The forces which have given rise to this predicted shortage of skilled workers were not set in motion altogether by the depression. It was erroneously believed that automatic machinery would make skilled workmen unnecessary. It was also thought that so-called "apprentice schools" and technical schools would provide all the training required for skilled work. The industry failed to emphasize the attractiveness to youth of work in the printing trades and abandoned to too large an extent such apprenticeship programs as had hitherto been conducted. And of no less force was the natural shrinkage in the ranks of skilled workmen during the period of the depression-cycle.

These forces resulting in our present-day shortage of skilled and experienced craftsmen are too obvious to need further comment. But the vital issue now is: "What is the printing industry doing about it?" Until the N.R.A. regime, the recognized leaders in the movement of printing-trade education

were the United Typothetae, the Typographical Union, the Pressmen's Union, and one or two other labor unions. While the labor unions have kept their apprentice training going through the depression, it has not been as intensified as before. The Typothetae abandoned its active work in this direction entirely. Today there is no comprehensive, virile movement, coöordinating the various branches, nor is there a unified and central national hook-up with what the Government is attempting. Here and there some abortive efforts have been made at surveys of conditions and institution curriculums, but no leader with influence and genius has come forward to unite the present poor attempts into one, grand, well conceived, well coöordinated program of training for all the printing trades. Meanwhile the shortage of skilled workers grows more acute. What a challenge to vocational educators with vision, ability, and a desire to serve!

Suggests Graphic Arts Award

ORDNARILY WE PAY NO ATTENTION to anonymous letters. They usually find their way, pronto, into the proverbial capacious wastebasket supposedly forming an indispensable adjunct of the editorial sanctum. But here is a letter that has merit and warrants more consideration than is generally accorded such anonymous contributions.

Our correspondent asks the question, "How about a little honor for *living* graphic artizans?" Then he goes on to say: "Why doesn't some tycoon of the graphic arts, who has made his pile in that industry, establish a fund for an annual award of merit like the Pulitzer prize? Why wait until a man is dead to offer suitable recognition for an outstanding contribution to the graphic arts?"

"The Graphic Arts Award of Merit," he continues, "could be given once every year to a person whose individual efforts during the year resulted in definite and demonstrated improvement or advancement in the industry as a whole, or in one of its branches. The selection of the successful candidate would be in the hands of a representative award committee consisting of leaders from every branch of the industry. An award such as this, kept free from politics, would certainly be an incentive for the thinkers, and the entire industry would surely profit as a result."

"Franklin, Gutenberg, and many others, long since dead, have been honored, no end. Let's now accord a little deserved honor to the living, many of whom have already made unequaled contributions to the permanent betterment of the industry. Special honors in the graphic arts should be bestowed only where deserved, and no merit award should be made during a period which, in the opinion of the judges, produced no outstanding individual contribution. But when a big thing, for the good of all, is accomplished by one person, why not suitably reward that person while he is here in the flesh to enjoy the fruits of work well done?"

So concludes our anonymous correspondent. Really, we are inclined to agree with his line of reasoning. It seems to us there is a suggestion here which could well lead to a coöperative movement bringing together all the principal associations representing the various divisions of the graphic arts. It's worth thinking about.

Buying Paper Through the Printer

PRINTERS in the Central West, who for years have been advocating a policy to the effect that consumers of printing should let printers buy all paper required for their printing, seemingly have won their point at last. Members of the Western Paper Merchants Association, in a widely publicized statement of policy in respect to the purchase of paper, declare that because of the innumerable varieties of paper required and manufactured for printing purposes, the fitness of the different kinds of paper to the consumer's purposes is best known and understood "by those who handle it most."

The paper merchants association wisely asserts that "only through the closest coöperation on the part of typographer, engraver, electrotyper, inkmaker and paper salesman" is it possible to produce good printing; and therefore as the printer is the pivotal point of such coöperation, every buyer of printing should turn over to his printer his printing orders and make and hold him responsible for their production.

The significant part of the action of the Western Paper Merchants Association is that the members "stand ready at all times to coöperate with buyers through their printers." THE INLAND PRINTER especially commends the paper merchants of the Central West on their new and broader policy affecting the merchandising of their products. At the same time it would remind printers that to live up to the fullest opportunities presented by this plan of "paper selection," printers must place themselves, by credit rating and otherwise, in a position to obtain paper best fitted to their customers' requirements. If consumer, paper merchant, and printer follow this policy the plan of making the printer the "selector" of paper is bound to result in new economies for all concerned.

Two Zinc Plates, Two Prices

THE SURFACES of two zinc plates are prepared for printing. One is highly polished and sensitized to take a photographic image; the other is granulated and sensitized also to take a photographic image. The highlights of the first are etched away; in the second the process is reversed and the image is "deep etched." Roughly speaking, thus far in the process the preparation of the plate for letterpress or typographic printing is but slightly different from the preparation of the plate for offset or lithographic printing.

From there on, the paths of the two diverge somewhat—the one to be mounted for use with type, the other to be used directly on the press and carrying its type as part of its image. The makeready of one, because of uneven surface, requires "building up" on the press; the practically perfect surface of the other requires little makeready other than register. The speed of the press of the former, generally speaking, is slower than the press used for the offset plate, but the typographic plate has longer life and need not be renewed so frequently as impressions multiply.

The processes using these two types of plates could be followed through to the end, but the point which strikes home hardest is that up to the point where the plates are placed on

their respective presses the operations required in the preparation of the plates are so similar it is most difficult to account for the great divergence in the costs of the two. Have the offset photolith operatives got some short-cut operation that the letterpress photoengraver cannot adapt or employ? Zinc is zinc; photography is photography; etching is etching. Then why such a wide range in plate costs?

Here is a real challenge to the photoengraver, and THE INLAND PRINTER has reason to believe he is more than earnestly striving to meet it. For one thing, he is making a plate of greater precision, so as to cut down press makeready.

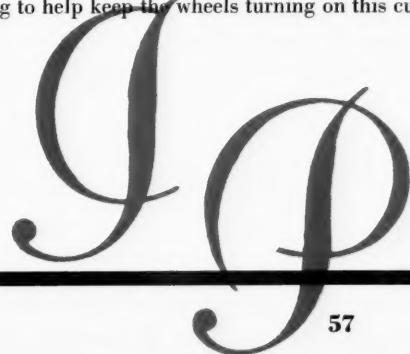
Call to Advertising's Defense

VICIOUS ATTACKS on advertising as an "economic waste" continue to be made by pseudo-economists, advocates of certain classes of co-ops, and those wild irrational personages who rail at the "cause" without attempting to recognize the good in the "effect." These individuals bob up here and there in meetings, seeking converts to their fallacious theories, and in legislative halls to prate their vaporings in the hope of attracting those who are always alert to any scheme which might disturb the economic order.

Not only are various advertising-producing businesses of printers and publishers affected by these attacks, but every other business which employs advertising of any kind to build up and maintain volume of sales suffers from the public's shaken confidence in what advertising really does for the welfare of the people. Rational persons need only be reminded of the extent to which old enterprises have been built through the efficiency of advertising, to say nothing of the great new enterprises which have been created and developed to successful dimensions, furnishing employment to millions and comforts and blessings to countless other millions.

"What is needed are facts about the value and power of advertising," said P. Newton Cook at a recent meeting of the Indiana Association of Industrial Advertisers. "When it is explained what advertising accomplishes, how it makes increased sales possible, resulting in mass-production economies and guaranteeing consistent profits and better wages, many people and many advertisers are surprised."

The movement recently started in America to educate the people on the true purposes of advertising and its effectiveness in stimulating business of every description, and to combat the vicious attacks of radical "idealists," justly deserves the support of every printer and publisher because of their own intimate interests, and of every manufacturer and merchant because of their own economic safety and success. It is time to come to the defense of advertising as an economic force in human life; as the one great stimulant to wider distribution of agricultural and manufactured products. Only in such far-reaching distribution are markets increased. Increased markets mean increased production, more employment, and higher wage values. The printer and publisher are needed in the ranks of those who know what advertising has done and is doing to help keep the wheels turning on this curious planet.





House-Organ Parade

Reviewed by ALBERT E. PETERS

DON'T QUOTE US too widely, but our general predictions for 1938 seem to shape up as follows:—a host of house-organs will start out with a great ringing of bells and gradually subside into the well known state of innocuous desuetude—largely through lack of editorial stamina; too many concerns will neglect to augment and revise their mailing lists, and carelessly forget to weed out the undelivered returns; ten thousand linotype operators will follow copy and put into type the same jokes they've been setting for years; a legion of editors will obey that human impulse and substitute the shears for the typewriter—at the last moment—experiencing twinges of conscience later on; a printer will get a large order, solely on the strength of his persistent house-organ efforts, and refuse to believe his senses; and postmen will tote and carry as faithfully as ever, more power to 'em!

Bee in Customer's Bonnet

Here's stimulating data to pass on to your house-organ prospects. Industry is turning more to the house, or institutional, magazine as a means of developing better employee and dealer relations, according to a 1938 forecast issued by Robert Newcomb and Associates, publication consultants, New York City. More than four hundred house magazines—an increase of about 45 per cent over 1936—were inaugurated or revived during the first nine months of 1937, said the report. Of the 110 new house-organs contemplated for the early part of 1938, roughly 70 per cent have been planned for the purpose of bettering employee relations. These are provocative facts to put in your customer's bonnets.

Spotlight on Spokane

"The Shaw & Borden Company believes that the way to promote one's own business is to assist the other fellow to promote his. To that end *The Spotlight* will be devoted to 'spotlighting' industries and activities of Spokane and the Inland Empire."

This idea, obviously, is not a new one; but Shaw & Borden, an organization of printers, stationers, and engravers, Spokane, Washington, presents it in a decidedly unusual form. The self-enclosed folder opens to a page size of 8½ by 10¾. Opened full width, it reveals a spread of thirty-four inches, the approximate equivalent of four single pages. A slight variation of page width results from the folding which gives a "stepped" effect along the right-hand edge; an effect which adds color, for a double-tone stock has been used—light green on one side, canary yellow on the other. The ink throughout is dark blue.

As a local booster *The Spotlight* is a pippin; we doubt if Shaw & Borden could have done a more comprehensive job for the Spokane Chamber of Commerce itself. Eighty mountain lakes are listed in conjunction with a map and illustrations; tours, parks, and recreational facilities are described and pictured. The printing angle is covered by an attached return card. "Shaw & Borden," according to the folder's

single block of advertising copy, "has been a contributing factor in the development of the Inland Empire for nearly half a century, and expects to be even more so in the coming half a century." The *Spotlight* should be a valuable aid in helping the company fulfil its intentions.

Hospitality for Nimrods

A very chummy offer was made recently by Fred Danner, a guiding light of the Akron Type-setting Company, Akron, Ohio. He puts a special insert in the November issue of *Typo Talks*, Akron's house-organ, the message running to this effect: "You Friends of Mine! If you want to cannon for the elusive bunny this season (November 15 'till New Year's day) you are welcome to use my farm (\$12,000 mortgage) near Aurora, Ohio, north of Kent. Just drop in my office and I'll give you a letter to the farm manager and a map to show you how to get there. No formalities—just don't ventilate the farm house—winter's coming."

We understand the offer met with enthusiastic response; and Mr. Danner, we shouldn't wonder, sniped off a nice bagfull of good will.

Plug for Engravings

The engraving department of the Louisville, Kentucky, *Courier-Journal* issues a monthly miniature newspaper—four pages, 9½ by 12½—to bring its services to the attention of publishers in the Louisville area who are engraving prospects. *Highlights and Shadows* has a circulation of approximately 2,000, and is printed in news style to give publishers a practical demonstration of how newspaper halftones can be used to best advantage on news-print. Personalities in the newspaper field are played up and there is a generous sprinkling of local journalistic items.

A popular feature is the classified ad page. "Equipment Bought and Sold" and "Positions Wanted" are listed. No charge is made for this service to *Highlights and Shadows* readers.

Paper-and-Ink Probe

One thing we can always be sure of—there's never a dull line in *Straight Shootin'*, the eight-page house-organ (8½ by 11) issued by George F. McKiernan and Company, Chicago. The blooming thing crackles and sparks like a Fourth of July demonstration. It lives up to its title, too. The boys know what they're aiming at!

Featured in recent issues, among other lively ideas, is a survey to determine the most effective paper-and-ink combinations for a house-organ. Says the editor: "With the preceding issue of *Straight Shootin'*, we started a color experiment—gray printing ink on stock with yellow in it. Careful investigation had convinced us that the right combination of gray and yellow would give eyes the best break since Ziegfeld picked the ladies of the chorus. We invited an expression of opinion from our readers. We got it!

"87 per cent of those replying were in favor of the new color combination. Said it made reading easier. 13 per cent said we were full of hops.

"Despite the dissenting 13 per cent we must continue to develop an idea which—even in its uncertain infancy—is approved by so many . . . This issue is printed on a true yellow stock—with a gray ink especially mixed to give maximum effectiveness visually—both in ease of reading and clean, clear definition.

"We're not through. In fact we've barely started . . . Again we ask your help. The return card on page 7 is a ballot . . . Here's a chance to vote for (or against) something which shows its true colors, faces you frankly and honestly, asks you not to vote 'yes'—but only to vote as the eyes give it. Please vote."

Some Yes, Some No

The gray ink referred to above in *Straight Shootin'*'s survey is, we report, so close to black that the idea of gray doesn't occur to you. We don't know whether the McKiernan people have got something there or not, but at least the probing is in the right direction—if only because it helps to focus readers' attention on the mechanics of printing, or, in other words, on McKiernan presswork. John Howie Wright, editor of *Postage and the Mailbag*, is quoted as approving the stunt. "Your wish to experiment," he wrote, "is commendable. There should be more of the same spirit among direct-mail users."

The copy on the reply-card ballot is provocatively phrased:

NO! . . . I don't want any part of your new color combination. I'm for black and white all the time.

YES! . . . I think you've got something. Don't give up!

The card is tipped in over a list of nine jobs printed by the McKiernan organization; by checking corresponding numbers on the card you can obtain copies of the job for examination. Printers don't do enough sampling. Here's a good way to make sure the samples get into the hands of interested parties.

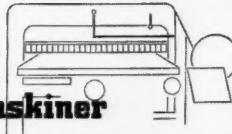
Straight Shootin' is also offering ten dollars for each original photograph submitted and printed in its pages. (No restrictions on subject matter.) Pages are thus enlivened, and contributors get a kick from seeing their photographs reproduced.

Short Straws and Squibs

TextileatherGram, an eight-page house-organ whose masculine format and sepia halftones are ideally expressive of the product it represents, is being printed by the Toledo Printing Company, Toledo, Ohio, for the Textileather Corporation of that city . . . We'd like to communicate some of the briskness and color of *Watchwords*, the notable little house-organ produced entirely by The Vase Press Limited, Thrapston, England, for the Omega Watch Company. Timepieces are rather out of our field; suffice it to say that the publication has all the freshness and appeal of that British pet of ours, *The Vase*. . . . Gold leaf got a nice write-up in a recent issue of *Jobson's Journal*, house-organ of the Jobson Printing Company, Louisville, Kentucky. The cover, printed in yellow, brown, and gold, on tan stock, is a thing to frame! . . . The editor of *The Beckett News Letter* (the Beckett Paper Company, Hamilton, Ohio) recently toured through the Scottish Trossachs—"a twenty-five-mile trip through one of the most beautiful and romantic lakes in the world"—and wrote a long piece about it in his house-organ, the meanie! . . . House-Organ Parade will now make a small tour through a fresh mound of direct mail, with the customary intention of weeding out, and reporting on, only the brightest and best.

Perfecta

skärmaskiner



gå segrande fram över hela världen -

Omättningen under det sista året har varit rekordartad. Johnne-Werk, som specialiserat sig på tillverkning av skärmaskiner, har ständigt förbättrat sina modeller, så att de nu sitter på höjden av prestandaförmygga, säkerhet och noggranna skärningar. Tre olika modeller av Perfecta snabbskärmaskiner finns nu i marknaden. Perfecta AZ med skär längderna 105, 115½, 130, 151, 165, 188 och 220 cm, Perfecta Asp, som blivit en stor succé, med skär längderna 78, 105 och 115½ cm, samt Perfecta Ac med skär längd 78 cm. För moderna boktryckerier och bokbindarier är snabbskärmaskinen Perfecta en värdefull tillgång, vilket vi hittat glädjen konstatera genom de många efterbeställningar, som gjorts av företag, som en gång anslutit till Perfecta. Låga driftskostnader, enkel skärtid och säkerhet mot olyckshand är egenskaper, som även bidragit till Perfectas stora popularitet -

Johnne-Werk AG

BAUTZEN



Generalagenter: A-B Fredr. Wagner, Stockholm, Göteborg, Malmö

PERFECTA

SKÄRMASKINER



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JOHNE-WERK AG, BAUTZEN



GENERALAGENTER:

A-B FREDR. WAGNER, STOCKHOLM, GÖTEBORG, MÅLÖ



perfecta

skärmaskiner gå segrande fram över hela världen

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JOHNE WERK AG, BAUTZEN

Generalagenter: A-B Fredr. Wagner, Stockholm, Göteborg, Malmö

perfecta
skärmaskiner gå segrande fram
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JOHNE-WERK AG - BAUTZEN

Generalagenter: A-B FREDR. WAGNER, Stockholm, Göteborg, Malmö



■ *Typography is right up to the minute in the Nordic countries, as evidenced by these high-ranking entries in a recent typesetting contest sponsored by Nordisk Boktryckare Konst, excellent graphic arts journal published at Stockholm. Entries were received from Sweden, Denmark, and Finland. Contestants were limited to type and type ornaments only; the copy deals with the Wagner "Perfecta" paper cutter. Type rules are used to picture the machine in the upper-left specimen, and many contestants used similar ornamentation for illustrative effect*



COVERS CHOSEN FOR "KABLEGRAM"

SELECTING TWELVE "best" covers from the challenging array of entries in *The Kablegram* contest was a job that put the judicial abilities of the judges to a severe strain. The twelve winners would feel even more honored if they could see some of the excellent entries that the judges ultimately passed up.

Finally emerging from the lists were the following—First prize (\$75) : Eino E. Wigren, Cleveland, Ohio; second (\$50) : Ben Wiley, Springfield, Illinois; third (\$40) : John M. Lamoureux, St.

Louis, Missouri. Other winners, each one receiving a \$15 award, were as follows: fourth, John F. Obenchain, Denver, Colorado; fifth, E. Frank Glatthaar, Cincinnati, Ohio; sixth, Joseph Thuringer, of Cleveland, Ohio; seventh, Max McGee, Springfield, Illinois; eighth, Ben Wiley; ninth, Alfred Bader, Emerson, New Jersey; tenth, J. F. Tucker, New Philadelphia, Ohio; eleventh, John L. Dial, of Springfield, Illinois; twelfth, Ben Wiley.

Winning covers will appear on the twelve issues of *The Kablegram* during

Eino E. Wigren's cover design, left, won first prize of \$75 in the contest sponsored by Kable Brothers Company, Mount Morris, Illinois. Second color is red. The twelve winning covers will appear on issues of *The Kablegram* during 1938

1938. Prizes were mailed to the winners by Kable Brothers Company, publication printers, Mount Morris, Illinois. The contest—which was first announced in *THE INLAND PRINTER* last August—was sponsored by the Kable organization, which publishes *The Kablegram* as a monthly house-organ of wide circulation.

Rules of the contest stated that only type and typefounders' ornaments might be used, although contestants were permitted to cut patterns in blank metal, linoleum, or rubber if they wished. It was further stated that each design must contain a photographic study or snapshot, made by the contestant, and incorporating "any subject or idea relating to 'the art preservative of all arts.'" Failure to observe the latter instruction resulted in the elimination of several interesting designs. And one contestant, by failing to incorporate all the required copy, forfeited an excellent chance to score. (He neglected to provide a place in his design for the phrase: "A monthly magazine devoted to matters of interest to writers, editors, speakers, and organization officials"—a serious oversight.)

Hec Mann, typographer for Kable Brothers Company, who supervised the contest, expressed the opinion that it was one of the most interesting competitions *The Kablegram* had sponsored in a long time. "And the contest did more than furnish us with a supply of fine cover designs," said Mr. Mann; "it helped to enhance a feeling of good will often lacking, perhaps, in many highly competitive industries at the present time."

Entries were received from leading designers in the United States, Australia, Canada, New Zealand, and Sweden. But no foreign entry in this contest made the grade, which was unusual.

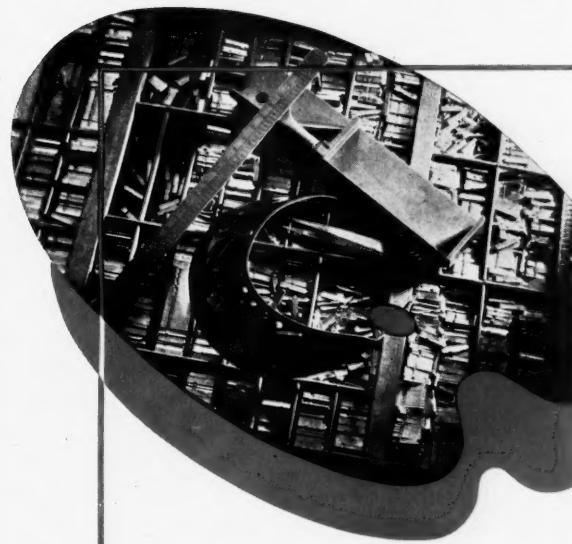
Winning first place was Eino E. Wigren's striking book-and-slug design—a camera shot taken from a decidedly unusual angle, with a narrow vertical title-panel in red located at the left, and a red circle embodying the date at the lower right. The print is a direct enlargement from an original negative, taken with a Zeiss-Ikon F. 4.5 lens, six seconds at F. 28, with two flood lamps. "The contest," says Mr. Wigren, "revived my hobby of photography, although previously I never went beyond the snapshot stage. The print I developed myself."



THE KABLEGRAM

A MONTHLY MAGAZINE DEVOTED TO MATTERS OF
INTEREST TO ORGANIZATION OFFICIALS, EDITORS,
WRITERS & PUBLIC SPEAKERS

JANUARY, 1938



The KABLEGRAM

A MONTHLY MAGAZINE DEVOTED TO MATTERS OF INTEREST TO
ORGANIZATION OFFICIALS, EDITORS, WRITERS AND SPEAKERS

NOVEMBER • 1937

Left: Second-prize-winning cover in The Kablegram contest, designed by Ben Wiley, Springfield, Illinois; second color is a solid tint of bright yellow. Right: third-prize-winning cover, designed by John M. Lamoureux, St. Louis, Missouri; orange is the second color used on this cover

He says he found type difficult to photograph, and used the trick of putting cover-white ink on the face and highlights and then covering the ink with talcum powder. This eliminated the glare and gave better definition to the shiny surface of the type.

Mr. Wigren, who is only thirty years old, placed fourth in THE INLAND PRINTER'S recent letterhead contest, and took

first prize in a design contest sponsored by O.K. Light Type Foundry, Chicago, in September. After being graduated from the department of printing of Carnegie Tech, he spent three years at the Ludlow Typograph Company, Chicago, under the supervision of Douglas C. McMurtrie. Later he worked as a "sub" in several Chicago trade plants and did free-lance typographic layout work, until he secured

a position as typographer for a weekly magazine which eventually went out of circulation. After some wandering he became superintendent of a small plant, where he worked for three years. At the present time he is employed as typographer at Bohme & Blinkmann, Incorporated, Cleveland.

Second-prize winner, Ben Wiley—typographic counselor, Springfield, Illinois—came off with flying colors. Two other of his entries took eighth and twelfth places. This is somewhat in the nature of poetic justice, for Mr. Wiley has been plugging away at contests for not a few years—and placing high-ranking entries in many of them, it should be added.

Like Mr. Wigren, Ben Wiley considers himself to be pretty much of an amateur when it comes to photography; in fact, to obtain the excellent shots which helped to put him in the winning ranks, he borrowed a camera from a friend and ruined more films than he likes to remember.

"I discovered," he reports, "that taking pictures is a decidedly specialized business, and that I had better stick to



Center: Eino E. Wigren, Cleveland (first prize). Right: Ben Wiley, Springfield, Illinois (second, eighth, twelfth). Left: John M. Lamoureux, St. Louis, Missouri (third). Winning covers are shown



Eighth prize was taken by Ben Wiley with this striking cover. The diagonal panels are deep yellow; photograph and type in black

assembling type. However, it was a lot of fun, and there are no regrets." His second-prize cover shows the halftone in black and white, the type in black, overprinted with a solid yellow tint. "My object," he says, "was to get plenty of contrast; on all the covers I tried to get 'flash' by means of the colors alone. Trick arrangements of type matter were largely eliminated."

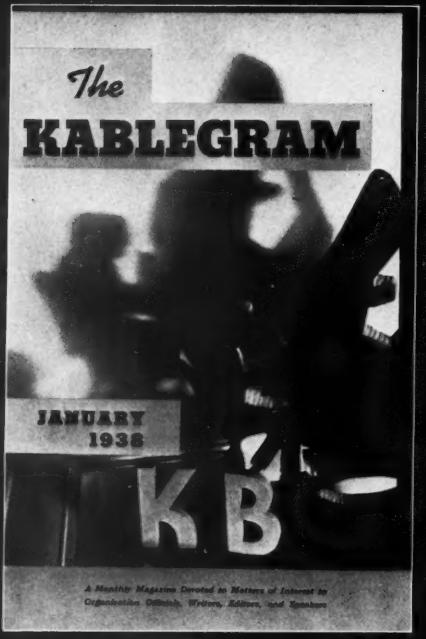
Mr. Wiley began his apprenticeship in Charleston, Illinois, in 1904; in 1910 he began sending examples of his work to the Specimen Review department of THE INLAND PRINTER. "I don't think I've missed an issue since then," he says. "To Specimen Review goes the credit for anything I've done in the way of designing printed matter. I think it was in 1916 that one of my designs tied with three other entries for fourth place in an INLAND PRINTER letterhead contest; it was the first time I'd had any public mention. The winning design was submitted by B. Walter Radcliffe, now advertising manager of the Intertype Corporation, Brooklyn, New York."

Mr. Wiley, incidentally, is still having friendly competition from his protégé, Max McGee. Mr. McGee's entry (taking seventh prize) is charmingly designed in the traditional manner and indicates decided ability on the part of the twenty-two-year-old first-year apprentice. In THE INLAND PRINTER's letterhead contest Max McGee scored more points than did his mentor; but Ben Wiley has rather evened the score by his preponderant showing in the current event.

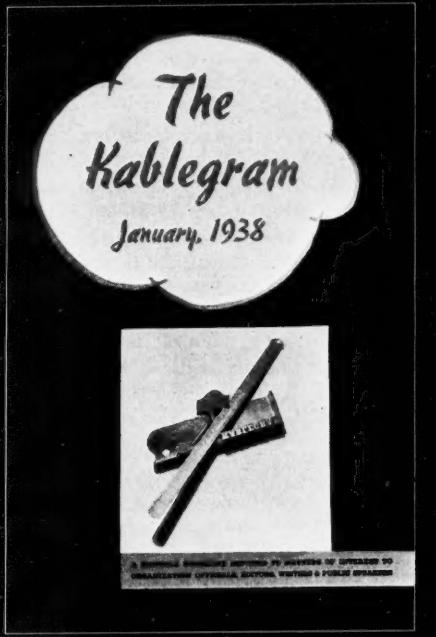
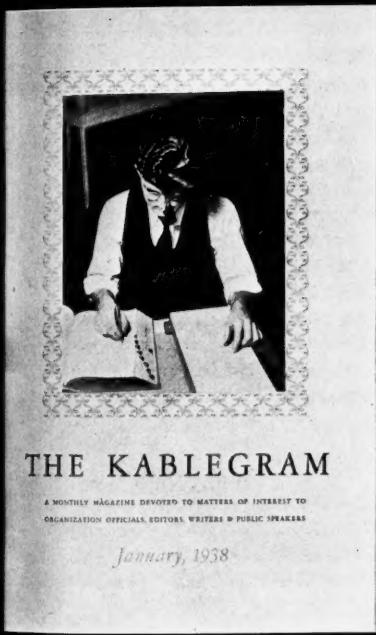
The third-prize entry, submitted by John M. Lamoureux, is based on an interesting type-case photograph, outlined in the shape of an artist's palette. It is

printed in black on white stock, with orange as the second color. Its designer is a layout artist with Warwick Typographers, St. Louis, Missouri. At thirty-six, Mr. Lamoureux finds himself a busy man, for in addition to his regular work with Warwick he teaches layout and typography at the Jefferson College night school. He has been in the trade since he was fourteen. He reports he was especially pleased by the nature of the contest, for candid-camera photography is his hobby—and he's good at it!

John Obenchain's cover, taking fourth prize, embodies a remarkably stimulating "still-life" pattern, obtained by means of such simple elements as a can of ink, some sheets of blank paper, spread fanwise on a table or stone, and a row of foundry types, widely spaced and set on a curve. Mr. Obenchain's photograph of this set-up was no technical masterpiece; his prints, in fact, were all slightly too dark. In spite of these objections, the judges agreed that design and conception were unusually interesting. In the original, the



A Monthly Magazine devoted to Matters of Interest to Organization Officials, Writers, Editors, and Speakers



contrast between the black and white of the photograph and the blue of the bottom panel adds much to the effect.

E. Frank Glatthaar won fifth award with a traditional layout that is strong in its simplicity. The title and date line, set in a circle around the type-and-rollers photograph, form a bull's-eye spot—very effective against the light green solid of the background. Heavy rules separate this green tint from the margin on three sides and the subtitle at the bottom.

Joseph Thuringer's design, taking sixth prize, is decidedly modern in feeling, and

has a freshness and animation that is stimulating. Mr. Thuringer, like Alfred Bader (whose entry was awarded ninth prize), has made commendable showings in previous typographic contests, and is not afraid to experiment with new forms and viewpoints.

John L. Dial, whose operator-and-lino-type shadow cover was awarded eleventh place, should also be familiar to INLAND PRINTER readers, for he has frequently taken contest prizes in the past and reproductions of his work have appeared from time to time in these pages. His "model"

for his *Kablegram* cover was carved from wood, ingeniously backlit, and photographed. For second color he used a light green.

J. F. Tucker's cover (tenth award) embodies several unusual features: a photograph of the linoleum blocks from which it was printed; and an ink-ball design that appears in reverse on a pink background. Mr. Tucker, it will be remembered, really went to town in THE INLAND PRINTER's last letterhead contest, with entries ranking first, third, fifth, eighth, and thirty-eighth. His "return engagement" in *The Kablegram* contest indicates that he is not content to rest on his laurels.

Prize-winning covers reproduced on these pages show that contestants were able to extend their sense of typographic design to include treatment of pictorial subjects. Certainly a contest of this nature is timely, for interest in photography and photo-illustrated magazines seems to be increasing steadily, and printers especially should be encouraged to examine the various possibilities in this field.

Judges in the contest were: John Averill, Chicago designer; Oswald Cooper, of Bertsch & Cooper, Chicago; Douglas C. McMurtrie, of the Ludlow Typograph Company, Chicago; Hec Mann; and the editor of THE INLAND PRINTER. Names of contestants, of course, were withheld from judges until winners had been picked.

Concerning the judges' decisions, Mr. Mann made this statement: "It is only fair, especially to those whose entries were not among the winning twelve, to state that the opinions of the judges as to what constituted good design were decidedly varied in many instances. This is only natural when it is considered that good typographers are creative artists, and artists, while they may agree on fundamentals, nevertheless have distinctive styles of interpretation which make their work recognized as individual."

Opposite page: Upper left: John F. Obenchain, Denver, Colorado, fourth; blue and black. Upper right: J. F. Tucker, New Philadelphia, Ohio, tenth; pink reverse plate. Lower left: John L. Dial, Springfield, Illinois, eleventh; light blue panels. Lower right: E. Frank Glatthaar, Cincinnati, Ohio, fifth; solid blue tint

On this page: Upper left: Alfred Bader, Emerson, New Jersey, ninth; purple title and tint at bottom of black triangle. Upper right: Joseph Thuringer, Cleveland, sixth; red title and outline of vertical panel. Lower left: Max McGee, Springfield, Illinois, seventh; red title and border. Lower right: Ben Wiley, Springfield, Illinois, twelfth; red title and outline and red subtitle panel at bottom



SOUND-PROOFING BOOSTS EFFICIENCY

THE PROFIT advantages of efficient equipment are an old story to printers. Many of them, however, while deplored the time lost in galley corrections and by slow keyboard operators, have done little to improve scientifically the efficiencies of the men who operate their machines. In this respect, the efforts undertaken by one nationally known printer serve as a ready lesson for others.

In January, 1930, The Waverly Press, of Baltimore, Maryland, instituted a precision campaign to increase production by means of a thorough study of its "working atmosphere." A mechanical re-alignment of plant equipment, order of work, and the installation of modern humidity-control equipment and presses was first undertaken. The installation of a Silica Gel plant, for instance, rounding off the plant's air-conditioning equipment, made possible an hydro-xylometric control of atmospheric conditions three hundred sixty-five days a year, and proved especially valuable during wet summer months.

With a view to improving the efficiency of not only the machine, but of the worker, research was undertaken to determine the cause of composition error and how it could be eliminated. It was found, for example, that the ability to set clean type is, more often than not, an innate one; or better, the result of characteristics that are fundamental. Error-prone individuals are common to every industry; they are not constituted temperamentally and physically to operate a monotype keyboard or to set type. Several workers

in this classification were dropped, and all operators underwent a rigid psychological examination to determine their potential capabilities.

Distraction, it was realized, was another important cause of error, even among the best operators. This may come from two sources: as a result of noise and clatter in the room, and from the movement of other people. To correct this, the monotype operators were placed in a room that had been carefully sound-proofed to prevent the intrusion of any outside noises. The walls and ceiling were entirely lined with Acousti-Celotex tiles, which considerably reduced the noise in the room. Small cubicles with dwarf partitions, lined with acoustical tile, served to reduce the machine noise, and to cut off the operator's visual distraction.

The acoustical treatment consists of twelve-inch square tiles, drilled with hundreds of small holes. These holes permit painting the tiles repeatedly without impairing their sound-absorbing efficiency, and give them an interesting texture and pattern that stamp them as acoustical correctives. It has been shown that this pattern of holes has a decided visual effect, creating a psychological impression of quietness.

Lighting fixtures that provided an efficient spread of light were also installed. This introduction of good lighting facilities, with analysis of employee-aptitude and current mechanical equipment, combined to produce more healthful, more comfortable working conditions. Such an analysis, however, though requiring the

closest study, indicates the improvements that may be made in human efficiencies by control of "working atmosphere."

Efficiency, or output, of the individual is created by an efficient coördination of bodily parts. Those industrial systems, for instance, that are concerned chiefly with a detailed analysis of action-timing present only half the picture. The factors that determine the state of health of a human being are also large contributors to his productivity.

These factors might be generally grouped as follows: (1) The worker's tools; (2) his aptitude and physical adjustment to the job; and (3) his mental and physical health.

The Waverly improvements, directed toward all of these factors, succeeded in reducing keyboard operators' errors more than 50 per cent over a six-year period. They have also resulted in a slower turnover, and in a more routinized production throughout.

One of the most important contributions of the Waverly precision studies was the fact that the improvement of employee efficiency is not achieved overnight. Nor can it be achieved without pains. This brief summary of one attempt can only suggest that the time, money, and conscientious effort involved were considerable. It has shown that, in so far as the printing industry is concerned, no one system of employee efficiency can be evolved; that in each case it must be stretched and cut to conform to an individual plant's basic skeleton. These studies also proved one other much ignored principle: that the most successful *exploitation* of labor must be based on the most consideration for that labor.

★ ★

Above and below: dwarf partitions separate the operators in the keyboard department at The Waverly Press, Baltimore, Maryland. Ideal ventilation and illumination have been combined with sound-absorption and reduced distraction to cut operators' errors more than 50 per cent



By Eugene St. John

The Pressroom

Readers are invited to submit presswork problems. Stamped envelope must accompany your letter when a reply by mail is desired

New Scarlet Chrome Color

Imperial Chemical Industries, Limited, the English firm which produced the beautiful Monastral blue, known in this country as Syan B blue, has announced an important addition to its range of chrome colors—scarlet chrome 20225. It is an inorganic pigment, in powder form, with a brilliant scarlet shade, yellower than scarlet chrome 17233, which it surpasses as a printing ink pigment, for which purpose it is specially designed, being considerably stronger and superior in finish and flow. Its great opacity makes the new scarlet chrome valuable for use in cover ink and also on transparent material such as viscose films. The new scarlet chrome is insoluble in water, oil, hot wax, methylated spirit, and nitro-cellulose solvents. It is affected by exposure to acid, alkali, and lime, but only a slight darkening occurs on prolonged exposure to light. Its fastness to light is excellent, the new color ranking at the top of the scale with madder lake in this respect. It is unaffected by heat at 300 degrees F.

Preventives of Workups

We are having a lot of trouble with workups on our larger press. I am enclosing a sheet showing that the wood and metal furniture and the slugs are working up badly. We use a combination of wood and metal between the headings and the pages, and in addition have used sinkers without results. We generally run thirty-two-page forms like the enclosed.

The three principal causes of workups are faulty justification, faulty wood furniture which even when used but a short while expands and contracts with changes of humidity, and faulty lockup to which a sprung chase may contribute. Examine the slugs from the composing machines; they should be approximately rectangular else justification is impossible. The slugs should not be thicker on the printing edge than on the bottom, and should be level, not higher on one end than on the other. If they are, the services of a competent machinist-operator should be engaged to put the knives of the machine in shape to function properly. Try using all-metal furniture. Make sure the bottom of the form on the bed of the press is not

arced from too tight lockup, which springs the form so that when the cylinder rolls over it a pumping action starts which results in workups. Correction of the faults noted will reduce workups to the minimum.

Washing Form on Web Press

I have just taken over a new job as pressman, operating a flat-bed web press. A question has arisen which somewhat puzzles me. The foreman and the owner have different opinions as to the way forms ought to be washed after a run has been completed. That is the question I want you to answer for me. There are very few handset lines in our forms.

Soak a soft, absorbent clean rag in high-test (not ethyl) gasoline and wipe rapidly with a mopping motion; afterwards, with another dry, clean, soft absorbent rag, rapidly dry and soak up the loosened ink. If a brush is used with a scouring motion, the ink will be driven down between the units of the form, to gum up in time. After the form is broken up, all units not wood may be placed on galleys and washed with a solution of lye in the sink. The lye may be flushed out with a hose and clear water, or steam may be used for rinsing.

When Tension Blocks Smoke

We have difficulty in our pressroom in that when we are running at high speed the tension blocks on our newspaper press smoke a great deal. Do you know of a similar experience and what was done to stop it?

The trouble is not uncommon although preventable. The blocks should be cleaned daily, using a rag and household oil. Wipe the wood blocks out at least once a day. The tension required is so tied up with the propellers, compensating rolls, the circumferences of the blanket and plate cylinders, the nipping rolls and trolleys over the former, the size and winding of the rolls, the surface of the paper, whether soft or hard, and so on, that it is necessary to start at the folder, which, through the manner in which the webs assemble, determines the tension, to trace the cause of your trouble. Too much impression is a very common cause, also difference in circumferences of cylinders.

Streaky Inking at Gripper Edge

We are enclosing two specimen sheets printed in silver ink. On this run we have a problem which we have been unable to work out. Notice the guide edge of the sheet and the peculiar stripe about three-sixteenths inch wide extending down the edge of the first silver plate. This job was printed on a four-roller cylinder press. Samples of the paper were sent to the inkmaker who furnished a special ink for the job. The rollers were very carefully set. There was no reversing of the rollers on the form. This peculiar stripe appeared through the whole run.

The cylinder journals may be loose in the boxes, and this plate with the streak may be warped and higher on the edge next to the grippers. The cylinder raises as it strikes the edge, and as it comes down it causes the streak. The preventives are to make the plate level and type high, and if the streak remains, pull the cylinder down harder on the bearers.

Cloth-lined Stock

Any information you can give us regarding the printing of cloth-lined stock like the enclosed will be highly appreciated. Of course, we would like information as to the inks, make-ready, packing, and so on. We, of course, do not expect to eliminate the showing of all of the weave of the cloth.

Halftone ink prints nicely on the coating. Hard packing and sufficient squeeze to counteract the uneven sheet caused by the weave are necessary, but, as you say, it is not possible to eliminate all of the effect caused by the weave.

Gold Ink Dusts Off

Have trouble with gold ink dusting off. Have used best quality of ink and paper without relief. Ink concerns and others have not been able to solve the problem, so would like to have your suggestions.

If gold ink is dusting off it is probably due to one of two causes, or possibly both. First, too much powder is used, and the insufficient quantity of varnish fails to bind the powder to the surface of the paper and as a consequence it dusts off. Second, if the paper has a surface requiring a first impression of size, over which the gold ink is printed, this size may have been allowed to dry too hard so that the gold ink vehicle cannot take on it. The

gold ink should be printed on a base size with ample tack, and before it has a chance to dry hard and lose its tack, which is necessary to grip and hold the gold ink against dusting off.

Gold ink requires agitation in the fountain. It should be mixed when just ready to start the run, and works best with moderate impression and roller pressure. If the rollers have too much contact with the vibrators and ink plate, there is a slippage instead of distribution, which causes poor inking of the form. The rollers should have ample tack to carry the powder and the varnish used for gold ink, which has comparatively little viscosity. The job should be thoroughly made ready with, say, buff or orange ink on the press, and after it is okayed the gold ink should be put on and a continuous run without stops made if possible. This applies to any ink which tends to dry rapidly in the fountain and when distributed on the inking system and the form. A continuous run will yield a cleaner job.

Problem of Imposition

Herein are proofs and specimen of a job on which I do not want criticism but information as to proper imposition for press and folding machine. I have not had much experience with imposition, therefore get somewhat puzzled when I get imposition for press and folder combined. The pages of this book are very much out of line. All of this trouble the boss, who operates the folder, seems to think is in the imposition of the pages. He contends they should have been so imposed that the guide edges of the press would have been the guides for the folder. I agree it would have been better. Can't a work-and-turn form be folded satisfactorily? Seems to me that if the stock be cut with a little carelessness the folding could be handled okay. I would appreciate details as to the manner in which this job should have been handled for the imposition, pressroom, and bindery. A cylinder job press and a 19 by 25 folder were used.

Presuming that you are the stoneman, there is a serious lack of coöperation between composing room, pressroom, and bindery in your plant. The stoneman should work with the pressroom and bindery where imposition for press and folder is concerned. The boss in the bindery is

correct, generally speaking, in saying press guides should be guides for the folder. Why not benefit from his experience and thereby avoid difficulty?

Now as to the query about a work-and-turn form. A job on a small sheet like this can be run work-and-turn if the stock is all cut to small size (trimmed) on the paper-cutting machine and the form, properly imposed, then centered on the sheet, using the full-length pages to center the form the long way, and the full-width pages the short way of the sheet. The full sheet you submit shows the pages backing up in register, but the form is not centered the long way of the sheet although it is the narrow way. If this is corrected, along with imposition, these sheets can be folded without variation in the heads. But this is a saddle-stitched book and you will have to allow for the consequent effect on margins. Perhaps the best way to obtain margins for a saddle-stitched job is to make a "dummy" of the paper to be used (all of the pages inside the cover), place proof of a full-size page on first page of dummy in correct position and with a sharp blade or awl make two cuts through all the sheets near the corners on each side and each end of the print, parallel and flush with the edges of the proof. Our advice to you would be to get a standard manual of imposition, for sale by THE INLAND PRINTER, and to approach your fellow workers in the pressroom and bindery with a view toward better coöperation.

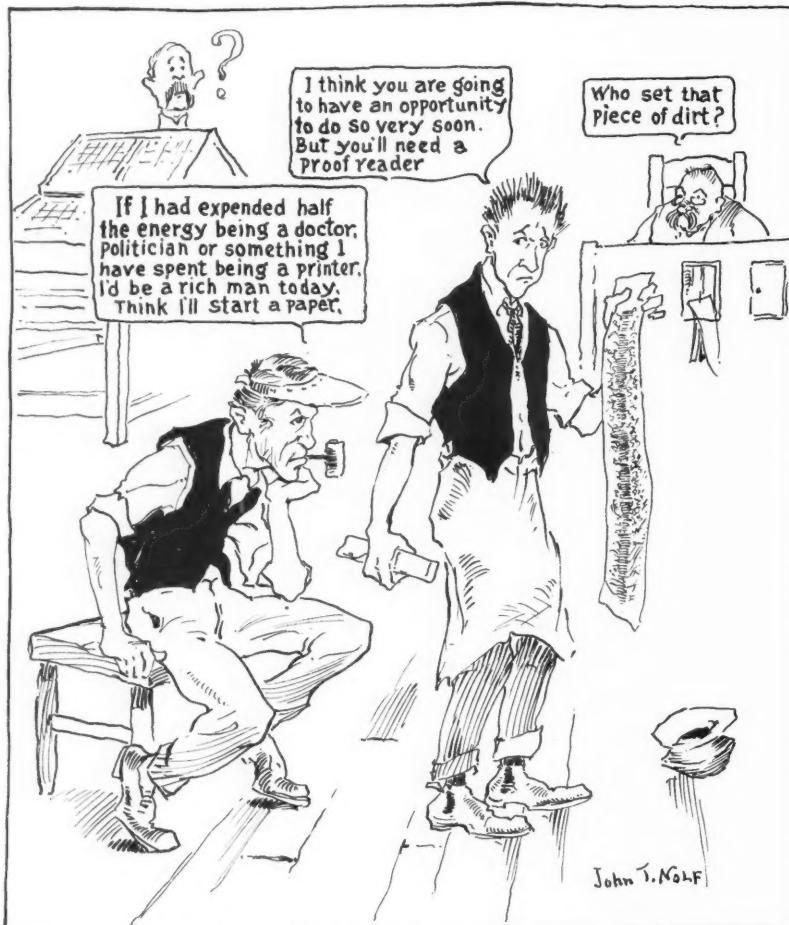
Invisible Ink for Burning

Some time ago we received an advertising circular printed on thin paper similar to tissue or folio. The theme of the advertising revolved around the word "Service," which was not visible until, according to directions printed on the circular, you touched a certain point with the lighted end of a cigaret. Whereupon a chemical solution laid on the paper—apparently transferred from a cut—slowly burned the word "Service" across the sheet. We now have a rush order for something similar to this. If you can tell us where we can purchase a solution similar to that which we have just described, or tell us the formula, we will feel greatly indebted.

It would be a pleasure to furnish the information—if we had it. Some years ago a sample like the one you describe came to our notice. It was prepared so that the name of an automobile was burnt out of the sheet, and had been produced for the automobile manufacturer by an advertising agency. It is possible, although not very probable, that you can obtain the formula from one of the two concerns above referred to through the addresses we are sending you. In the meantime, we should be pleased to hear from any reader who can give us a clue to the chemical.

"In the Days That Wuz"—Dirty Dirt

Cartoon by John T. Nolf, Printer-Artist



Bordering Mourning Cards

You will find herewith a mourning card we would like to make. We understand they are made by the "spray system." Would you kindly put us in touch with some people who have the necessary equipment to sell and also let us know the method used.

The sample looks as though it was printed from rules in a work-and-twist form, using dull halftone ink to avoid gloss where the impressions lap, the trimmed card having been bisected after printing. Spray guns are used, however, for this work, and names of suppliers are being sent as requested. The highest grade of mourning stationery is bordered by hand, the skilled workers applying the paint with brushes on two edges of the cards in the first operation after a lift has been fanned out shingle-wise. When the paint has dried quickly, the lift is again fanned out and the remaining two edges painted. The same method could be followed when spraying, a shield covering the top card of the lift. It would be difficult with a spray gun to match the thick layer of paint laid on with a brush, as the spray gun requires a thinned-out paint.

Copper Electrotype Shell

We would appreciate your inspection of the enclosed copper shell. What is the reason for the bright copper-colored condition on type matter, rules, and record number? We have used the same process for many years and it is only occasionally that this condition is noticeable. The foundry men have blamed the releaser used in stamping the type into the engraved form. (The releaser consists of water and Ivory soap in very weak solution. Can you suggest a better one?) They have also blamed the cases and the ground wax, which, I understand, contains three-fourths of one per cent of oil. All this seems improbable to us as the record numbers are merely scratched very lightly into the building wax, which consists of beeswax and paraffin (no releaser needed), and the impression does not touch the case or ground wax.

While the condition to which you refer may be avoided by using a more amorphous grade of graphite, it should cause you no worry as it is not affecting the usefulness of the shell, which is free from holes and is up to commercial standard.

Cleaning Type Forms

We are sending you several samples of the display type we are using for our publication headings. Note the encrusted ink. Forms return from the pressroom in this condition. When the type is used again the hardened ink throws the type off its feet and one edge becomes rounded, with the result that our display type is being ruined. Until this costly trouble is solved we cannot afford to purchase new display type and ruin it the same way. The ink used is one of the new type of fast-drying inks, and is used as it comes from the can, without any addition. The cleaning fluid comes from the firm supplying the ink, and it is used undiluted. Forms are cleaned with brushes principally. Is this trouble one of the disadvantages of the new type of inks and

one that cannot be corrected except by using a different ink? By what step or steps can we prevent the ink from penetrating below the edges of the type characters?

The new type of special fast-drying ink presents no cleaning problem different from the older oil-varnish inks. Method of washing the form is probably wrong in this case. If the detergent is poured on the form and followed by vigorous brush-

A Copy Suggestion

YOUR IDEA

• Every man who creates a printed piece has in his mind a definite picture of the finished job. It is the task of the printer to bring this picture to life. Our customers often compliment us on our success in making their job look just as they planned in the first place.

A short copy job, effectively displayed on the back cover of The Ink Spot, house-organ of M. P. Basso and Company, New York City. Good for fussy prospects who know what they want

ing, the ink will be forced down between the types, which is your trouble. A better way is to wet a soft, clean absorbent rag with a quick acting, volatile detergent like high-test (not ethyl) gasoline, benzol or carbon tetrachloride, and mop the ink off the form quickly, and immediately wipe the form dry with another soft, clean absorbent rag. When the form is broken up, place all type to be used again on galleyes and wash with lye solution in a sink, afterwards thoroughly rinsing by flushing with a hose or a spray of steam. The type will be found as clean as when new. All plates on wood bases should be removed from galleyes before using lye or other aqueous solutions.

Special Fast-drying Inks

Will you please send us the names and addresses of manufacturers of the special fast-drying inks mentioned in the June "Inland Printer"?

We are complying with your request, but you should advise the inkmaker about the job. Heaters are used on presses when these inks are used, and as with the regular inks commonly used the ink should be suited to the surface.

Halftones, Uncoated Stocks

We have read considerable about printing halftones on uncoated stocks and wish you would advise us where we may procure some standardized information on this subject. Each article we have read advocates a different method.

As the coarseness or roughness of the surface of the stock determines which screen halftone will print best, it is well when in doubt to send a sample of the stock to the photoengraver and ask him to select the proper screen. Also send a proof and sample of stock to the ink-maker, together with name of press to be used, and ask him to supply suitable ink. There are so many different papers and cardboards that it is hard to cover them all, but we can group those in most common use in a few divisions.

When printing on very coarse, rough stock, such as linen book cover or similar material, best results are obtained with cover ink and screens not finer than 110 line. Very rough rag-content bond and ledger, genuine sheepskin, and artificial parchment take 110- to 120-line screens with bond ink.

Most antique books take 110- to 120-line screens with job ink or an equal mixture of job and halftone inks, although good prints of 133-line screen halftones have been obtained on antique book with the help of a sheet of impression rubber under the drawsheet after makeready.

Uncoated book papers, index bristols, many other cardboards, and the like, will take from 120- to 133-line screens, depending on the surface of the stock; and the ink may be book, magazine, or halftone, depending on the surface of the stock and the effect required.

There are many kinds of cover papers; the surface determines the ink and screens to be used. Smooth covers will take 120- to 133-line screens and rough ones 110 or less; smooth covers may take job or halftone ink while others may require cover ink, and, of course, the latter is required on all surfaces when the ink must be approximately opaque.

Dull- and semi-dull-coated paper and cardboards require dull halftone inks and it is well to follow the rule here, otherwise delayed drying will make prompt folding and cutting impossible, especially when there are heavy solids and bleed edges.

Deep-etched highlight halftones are indicated on some jobs, and for this reason it is better to consult the engraver. Some inks are preferable for halftone printing; the inkmaker should be consulted if there is any doubt about the suitability of an ink. The makeready must be stronger and more thorough on coarse and rough surfaces.

Starting Point?

AN ORIGINAL and interesting type face, "Peignot," designed by the famous French poster artist, A. M. Cassandre, and produced by Deberny et Peignot, Paris, has resulted in considerable discussion among typographic authorities. That the design is radical yet readable is indicated by the accompanying reproductions.

"The Peignot type, intended for use in printing, is conceived as an engraved letter and not as a written letter," states the typefounder's prospectus. "The essential shapes are not those either of scribble or that embellished form of it known as calligraphy. They carry forward the tradition of the inscription cutters. In other words, the lower-case has been assimilated to the capitals.

"It will be noted that a certain lower-case quality appears to persist in the Peignot fount, i.e., the presence of ascenders and descenders. They are preserved in the Peignot type because, in the act of reading, the eye does not regard separate letters but the silhouette of the complete word or even groups of words. Hence, ascenders and descenders are of great use as sighting points to the eye."

Commenting on this use of ascenders and descenders, Joseph Blumenthal, writing in *PM*, observes that Peignot is "extraordinarily easy to read. Being based on the inscriptive forms, a monumental quality is inherent in its appearance. As such, it will be of greatest use. The introductory brochure shows the type on large pages in large sizes very generously leaded, generally where all-captitals could have been used. But Peignot has far more vivacity and interest than plain capitals. M. Cassandre is a poster artist and this influence is very evident in the type. It can replace capital letters to advantage where greater freedom and movement are desired.

"But on purely practical considerations," continues Joseph Blumenthal, "Peignot will not, as the introduction believes, be 'the starting point of successive "styles" and "designs."' Peignot is handsome in large sizes but it cannot be used in great masses of text in the sizes demanded for newspapers, magazines, and books. Not only is it difficult to read in sizes smaller than ten point but it would fill up (excepting on coated papers) in all but the most careful printing. In this respect, if for no other, the Carolingian minuscule presented superb forms for high-speed reading and printing. And the present traditional alphabetical forms will not be replaced unless new inventions or new reading habits demand change."

INTRODUCTION

THE PEIGNOT TYPE, PARADOXICAL AS IT MAY SEEM, IS NEITHER A CREATION NOR A NOVELTY - CERTAINLY NOT IN THE COMMERCIAL SENSE SO OFTEN MISAPPLIED TO THESE WORDS. THE ALPHABET WE SUBMIT TO THE PUBLIC IN THIS SPECIMEN IS ONE WHOSE ESSENTIAL CHARACTER IS THAT ITS DESIGN, AND ABOVE ALL ITS CONCEPTION, DIFFERS RADICALLY FROM THE WHOLE HOST OF OTHER FOUNTS OF TYPE HITHERTO PRODUCED. Indeed, as far as "design" is concerned, the Peignot type has only the interest - albeit very great - of the materialisation of an idea. It is not one more variety of a traditional conception artificially justified by the ability of a clever designer. It is a creation, a newly planned alphabet, the essential validity of which may be the starting point of successive "styles" and "designs".

The plan of the Peignot type is the result of exhaustive study of the evolution of the form of the Roman alphabet. The makers of the type realized that the principle of evolution implicit in the history of letter-formation could be logically pursued in this twentieth century; and, if the logic were consistently distributed throughout the fount, the resulting design would possess artistic as well as scientific merit. It was felt that the paramount necessity was to achieve, in the most absolute degree, all the requirements of legibility; and the whole of the

ALPHABET

DEMI-GRAS CORPS 60

A_A B_b C_c D_d E_E F_f G_G

H_H I_i J_j K_k L_l M_M N_N

O_O P_P Q_Q R_R S_S T_T U_U

V_V W_w X_x Y_y Z_Z

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

The novelty of the new type face, Peignot, designed by the French poster artist, A. M. Cassandre, lies in the lower-case forms, which are, in effect, capital letters claiming lower-case status because of the presence of certain ascenders and descenders. In a prospectus issued by Deberny et Peignot, Paris, it is stated that "ascenders and descenders are of great use as sighting points to the eye" and that "the extension of the perpendicular in such letters as b, d, l, and p assists that instantaneous registration of words and combination of words." The unusual approach has an appeal

By Edward N. Teall

The Proofroom

Questions pertaining to proofreaders' problems are solicited for consideration in The Proofroom. Replies cannot be made by mail

Infinitives Are Tough

I queried a split infinitive on a proof. It was "to strenuously oppose." I suggested a change to "to oppose strenuously." Got called down. Was I taking too much on myself?—Kentucky.

The split infinitive is accepted much more calmly than it once was. There are times when the sentence runs more smoothly with the adverb slipped in between the infinitive sign "to" and the main verb; when it seems out of place anywhere else. Most times it is better not to break up the infinitive combination; it should be done only when it makes the easiest reading.

Some folks rave over the s. i.; others take a malicious delight in offending them. Neither extreme is good.

Whether the proofreader should have queried or not is a question which can be answered only in the light of information not given in the letter. The answer would depend somewhat upon the nature of the work, and also upon the shop's practice in encouraging or discouraging the presentation of proofroom queries.

Cure for Hyphenitis

Suppose one goes in for bed-rock: is he therefore a bed-rocker?—Ohio.

Ouch! This one calls for some juggling. I write *bed rock*, noun; *bedrock*, adjective. *Bed-rocker*, *bedrocker*, *bed rocker* are possibilities, but—Perhaps the best way out would be to say "He's a bedrock guy, fellow, person, or man," and let the compounding go.

The question may have been put in the spirit of spoof, but it really does show the nature of some of the compounder's difficulties. They are genuine!

Courtesy in Print

Too frequently in the newspapers I see lists of officials printed courteously, as "Alfred Tennyson Jones, president; K. M. Smith, secretary." Is this not reprehensible practice?—Oregon.

Not necessarily; it might be that the organization turned in a list in that way, with some full names and some initials, and that there was not time to check up

on the names. Again, there are some persons who always use initials rather than their full name. Certainly all possible care should be taken, in the handling of names, to do nothing that could possibly be taken as favoritism, courtesy, or carelessness; but there are strict limits to what the printer can do about it.

Thanxalot!

You are a first-rate teacher. Every proofreader and typesetter will profit from thoughtful perusal of your stuff.—California.

I'm blushing. But this is somewhat like the preacher who discourses on non-attendance: he can speak only to those who do attend. These good words will be seen only by our established readers.

Cheer Up!

I thank you for your considerate criticism, in the September number, of my complaint of popular expressions that seem to me illiterate. Many must be the groans of the old fellows who notice their mother tongue being changed to the language of the unschooled; but, as you say, "What can anyone do about it?"—in this age of extensive publication of news and novelty?—Illinois.

The complaint was about use of "people" for "persons," and similar loosenesses of speech. Isn't it the fact that contemporary custom is the resultant of what we are all "doing about it"?

Subject-Predicate Discord

Recently I saw this in a magazine, and wonder if it can possibly be correct: "Each of its paragraphs fairly bristle with...." Can you parse that?—Texas.

It just does not parse. "Each" is the subject, and it is positively singular, grammatically. There is no twilight zone here; "each" cannot be classed as a collective, it is essentially, distinctly singular, and should have a singular verb. "Bristle," however, is plural. "Each bristle" is w-r-o-n-g, wrong. "Of its paragraphs" is a parenthetic phrase, modifying "each," and with no grammatical effect on the verb whatever. All the paragraphs *bristle*; each paragraph *bristles*, each of the paragraphs *bristles*. End of the line!

Wordsplitting

How do you divide "eighteen"?—Mississippi.

When I'm writing along, comfortably and happily, and not worrying about the *ps* and *qs*, the dotting of the *is* and crossing of the *ts*, I just make it "eigh-teen." But the dictionaries show "eighteen." They seem to be unanimous on that point.

The word is made from "eight" and "teen," one ending in "t" and the other beginning with that letter. One of the *ts* has dropped out—and that's where trouble starts for the wordsplitter. One of the two syllables is going, necessarily, to look "funny," incomplete.

I do not hear anyone say "eighteen." Everybody, it seems to me, runs the "t" sound in with the second syllable: "eigh-teen." This is very interesting, because I think the spelling with only a single "t," represents the common pronunciation.

Yes, sir—I like to write "eigh-teen" when the word breaks from line to line; but the authorities all favor the other way, "eighteen."

Mental Hyphens

In a movie ad I saw this line, "Three Hearts in the Grip of High Voltage Love." Should there not be a hyphen, "High-voltage"?—Mississippi.

If your style calls for hyphenating compound adjectives, yes. But as a matter of fact, the meaning is quite clear: it isn't a high degree of voltage-love, it's love that is carried to a high degree of voltage. If there were any difficulty about hooking up "high" with its noun, then the hyphen would be really necessary. But as matters stand, the answer is: Hyphen or don't hyphen, according to the rules that govern your style all through.

Print Shop Vocabulary Note

Just what does "flush" mean?—Tennessee.

In a general way, "flush" means "even." In printing, a flush paragraph is one that starts without indentation. A flush head is one that begins over at the left-hand edge of the type page. In the bindery they speak of a flush book cover, meaning one that is cut down even with the paper bulk.

Hyphen Is Excess Baggage

I see you write "to-day" without the hyphen, and may I ask why? It certainly looks funny to me, printed as "today."—Pennsylvania.

Well, sir, this just comes at what they call the psychological moment, for I have very recently placed in my files a clipping from *John o' London's Weekly* on this very matter.

The British editor speaks of a contributor who wrote about the quite general failure to observe close-up things accurately. This writer remarked that he could not be quite sure, without looking it up, whether in his own copy he had written "to-day" or "today." The editor of the weekly said he himself had no such uncertainty—he knew he habitually wrote it without the hyphen. But, he added, no doubt with a private grin, he could not say trustworthily whether the printer of his stuff lets it go that way or not. He says:

I should like to express my own preference for *today*, *tonight*, and *tomorrow*. Here I am supported by Fowler in "Modern English Usage," who says that the lingering of the hyphen is an odd piece of conservatism; "it helps no one to pronounce, it distinguishes between no words that without it might be confused, and, as the *to* retains no vestige of its original meaning, a reminder that the words are compound is useless on all counts."

All of which suits me nicely. I can't see any reason whatever for writing *today*, *tonight*, *tomorrow*, with hyphens. If we would all use the hyphen only when and where it actually does something that needs to be done, there would be lots less cumbering of print with needless marks—and the hyphen, when used, would have much more value.

Again, Division!

Has A. A. Mayerstein revised his "How Divide the Word" in accordance with the new Webster Dictionary? I'd like to know.

It was through you that I first heard of this handy volume; and as it was through me that our firm furnished the operators with them, I feel responsible for keeping them up to date.

I presume it is quite generally known that a number of common words are divided differently in the Webster 1936 than in previous editions: *various*, *library*, etc.—Massachusetts.

It's "grand" to hear of a shop where the compositors have such books to work with; also, to know that someone is interested in the niceties of word division. The letter is an encouragement.

What's a Miner Made of?

What can you do with this one, which I just saw in print: "a bituminous coal-miner"? I think it's tough.—Pennsylvania.

You can do a lot with that one—and you're mighty lucky if you get anywhere with it. As the sentence stands, it gives us *coal-miner* as a noun unit, modified by *bituminous*. But of course the meaning is,

not a miner who is bituminous, but a man who mines bituminous coal. See what you can do with these: *a soft coal miner*, *a hard coal miner*. The problem toughens when you write *coalminer*, in solid form.

You might just write *bituminous coal miner*, *hard coal miner*, *soft coal miner*, and leave the reader to make his own way through the tangle; or concentrate on the single phase of absolute clearness, regardless of any jolt to your accustomed rules and practice, and offer *bituminous-coal miner*, *hard-coal miner*, *soft-coal miner*. This presents a simple combination of a noun modified by a compound adjective, and its meaning is quite unmistakable, nailed down tight.



HELL BOX HARRY

By Harold M. Bone

No matter how often a printer moves his plant, his letterheads always remain *stationery*.

Dental bridgework and color printing are alike in one respect—they both require good *plates* for best results.

A late-lamented comp who had built up a nest-egg *setting type* had several heirs who battled over the *distribution*.

Beware of falling behind in your *notes* unless you want to face the *music* of receivership.

More than one job run from *rubber plates* has been paid for with checks that *bounce*.

A former baker who made *rolls* from *dough* now sells sealing tape and makes *dough* from *rolls*.

When customers just stall and stall

(Their debts they would renounce)

It's time to use FAST thinking to Collect from SLOW accounts.

"Solid Form" Praised

To me it seems ridiculous to hyphen "everyday" compounds that might much better be written in one-word form. I am pleased to observe that I have backers in fusing these, as "schoolteacher," "newspaperman," "businesswoman." Dear old Doctor Vizetelly, in his book (1933) "How To Speak English Effectively," accepts "radiobroadcasting." Hurrah for the good old doctor!—Wisconsin.

This interests me deeply. I have a set of some 10,000 cards of citations showing usage, and it seems to me to demonstrate a real tendency toward the two-word form (to indulge in my pet misnomer, as it has been called). But frequently, as I read, it seems the trend is perhaps the other way, toward the solid or fused form. At any rate, this one conclusion is safe and proper: that modern print is breaking away from the overload of hyphens.

Well—"overload": now, there's a "natural." "Over load" wouldn't do at all, and "over-load" looks—well, overloaded.

I'll spare you the dreariness of analysis, but please just look through this haphazard list: *gearshift*, *gear shift*; *spray gun*, *spraygun*; *furniture sale*, *headoverheels*, *multiple motored*, *mattock*, *offsettress*, *platinumhaired*, *pancake batter*, *windblown*, *winddriven*.

The one thing I can see in it all is that it's good to try to formulate principles—bad to try to nail compounding down to tight rules. Judgment must be used. Compounding is an art, rather than a science.

A Puzzling Plural

Is it correct to say "a dozen biscuit"? Please enlighten me.—Louisiana.

Webster gives the plural as either "biscuits" or "biscuit." Winston and the Practical Standard give no plural form, just leaving it to be assumed the plural is "regular"—"biscuits." I have an idea the plural without "s" is a bit more British than the other form. For my part, I think I would be apt to say "He ate two biscuits," or "Please pass the biscuits," but "She baked a pan of biscuit."

One of Those Things—

I had this on a proof: "One of the things which keep us from." I made it "keeps," and was told not to think myself an editor, not to meddle with copy but follow it. That, I was told, is what I am paid for. Have I a right to feel sore, or did I go too far?—Montana.

Not knowing the kind of shop you work in or the nature of the work you were doing when this happened, I cannot give a full and complete answer. But on the face of it as presented, I should say, first, that your mark was absolutely correct, and, second, that you were simply in one of those tight and unpleasant situations where all there is to do is "take it" and pretend to like it.

It may be the error in grammar occurred in matter which was truly and properly to be taken on a follow-copy footing. Possibly it was the kind of job on which the error should have been brought to the customer's attention through a courteous and helpfully suggestive query. If the work was the employer's own, as in a newspaper shop, I can only say the foreman or whoever it was that administered the rebuke should himself be called to account.

Again, it is to be noted that this particular form of sentence construction is one of the most fertile sources of printshop difficulty. It could mean either "things which keep us from," pointing out one of them, incidentally, or it could mean, as it would seem to, grammatically, one thing (among all those) that

FOREMAN'S CHARACTER ANALYZED

DO YOU THINK you're a good foreman? Do you know positively that you are? Have you ever checked yourself, made a careful analysis in the light of known traits or qualities that make a good foreman? Well, here's a chance for you to do just that, a chance for a little introspection, an opportunity to see just where you stand. Of course you can carry it further and get somebody else to do the analyzing for you, if you so desire, but at least an honest self-analysis won't do you any harm, and it may do you a whole lot of good.

Let's put the question in another way—to the employer, or top executive. Do you know whether your foremen are

of the Electrolux refrigerator. Starting with a program of foreman-training conferences instituted in the fall of 1934, following the making of efficiency ratings, or "promotion ratings," of all employees in the plant—approximately 5,000—the plan was continued the following year with the topic "Departmental Management" as the theme.

Then came the study of "The Foreman and Personality," out of which arose the development of the rating sheet, "Leadership Standards for Analyzing Foremen." It is interesting to note that the study was entered into with enthusiasm on the part of the foremen and others taking part in the conferences which culminated in the

LEADERSHIP STANDARDS FOR ANALYZING FOREMEN

(This form was developed in Servel Foremanship Conferences 1936-1937)

Name _____	Dept. _____	Date _____	1937	
Traits	-A-	-B-	-C-	-D-
Physical Condition	Radiates vigor Keeps in trim Works without exhaustion	Strength adequate for job Absent occasionally	Easily exhausted Irregular attendance	Lacks energy Attendance uncertain
Speech	Speaks effectively Is tactful Concise and to the point	Speaks naturally and convincingly Uses good English	Limited vocabulary Unnecessarily profane	Talks but says nothing "Windy," "gossipy"
Intellect	Quick reliable decisions Keen thinker Solves own problems	Careful thinker Knows facts Needs some instructions	Shows reasoning power Must have instructions	Makes no effort to learn Never solves own problems Indifferent to information
Attitude Toward Job	Keen interest in job Sincere in his work Loyal to superiors	Attentive toward job Considers suggestions	Indifferent toward job Cooperates under pressure	Is not interested Given to destructive criticism Is "sour" on job
Emotional Balance	Calm during crisis Never loses his temper Has patience	Has self-control Feelings are not easily hurt	Easily excited Moody at times	Uncontrolled temper Easily angered Nervous and irritable
Leadership Qualities	Always willingly obeyed Gets full cooperation Gains confidence & loyalty	Inspires others Influences others Is patient with others	Does not gain full cooperation Doesn't always get results	Drives his men Arouses antagonism Grudgingly obeyed
Aptitude For Job	Competent and inventive Expert in his work Gets quantity of quality	Has ability to do job Good judge of work Has initiative	Has few practical ideas Requires some training Uses experience poorly	Untrained for job Has poor working habits
Appearance	Dresses to suit job Has a pleasing manner Always clean (as job permits)	Generally neat Clean appearance	Not pleasing Careless at times	Dirty, slovenly Very careless
Regard for Others	Strives to help others Respects workers' views Shows politeness expected	Cooperates willingly Considers workers' problems Is not partial	Just arbitrates Shows indifference Shows some partiality	Is unreliable Works against associates Does not cooperate
Disposition	Friendly to all Is liked by everyone Inspires confidence	Has sense of humor Pleasant to work with Is well liked	Easily disturbed Selfish Has no sense of humor	Quarrels frequently Antagonistic Grouchy

Analyze, in relation to his job, the individual whose name appears above by—
 (a) Underlining each statement which you think describes the individual.
 (b) Placing a check (✓) in the rectangles which contain the statements of traits which best describe the individual.

Analysis form developed during foreman-training conferences of Servel, Incorporated. Illustration courtesy the Metropolitan Life Insurance Company

keeps us from. So it is impossible to make a ruling on the strength of the data given. What *haec fabula docet* is that printshop discussion must always be kept in order through effort of each side to be sure just what the other party means, what the criticism is exactly, and how the differences may profitably be reconciled and the correct ruling reached.

meeting specifications and are the right men for their jobs? Well, here's a method that will help you decide very definitely.

The accompanying analysis form was developed as the result of an extended series of conferences which were the outgrowth of an effort to improve efficiency among the workers of Servel, Incorporated, Evansville, Indiana, manufacturers

development of this rating sheet and tests made during the winter of 1936-1937.

The conferences and the resulting development of the tests are described by Homer L. Humke, director of education of Servel, Incorporated, in the *Executives Service Bulletin*, published by the Metropolitan Life Insurance Company, issue of November, 1937.

Six conference groups, composed of 125 men, developed the rating sheet during the winter of 1936-1937, Mr. Humke writes; and throughout the conferences the definition for the term "personality" was "one's influence upon others." "The problem in which the foremen were concerned was primarily that of their influence upon the persons connected with their particular jobs," writes Mr. Humke, "so the various abilities, traits, and aptitudes necessary or demonstrated on the job were the ones discussed. Ten traits were chosen as being of basic importance, but no effort was made to weigh their relative importance. As these traits were discussed, they were broken down into trait actions, grouped to show variations. It was assumed that a man having many traits rated in the 'D' group would not be retained in a supervisory position."

Following the development of the rating sheet, each foreman submitted a list of names of persons to rate him, and from this list a random selection was made, a copy of the rating sheet being sent to each for rating. The rating was done by men who work for the foreman, his associates, and his superiors. Instructions accompanied each sheet, one of these being that all matters in connection with the ratings were to be kept scrupulously private. Sheets were not to be signed by those making the ratings.

The interest aroused is indicated by the fact that so far, as Mr. Humke states, 121 men have asked for analysis, which means that 363 employes, including men who work for the foreman, men who work with him, and men for whom he works, have filled out an analysis blank. Up to the date of Mr. Humke's writing, 744 analyses had been returned to the education office and forwarded to the foremen who wished to have the benefit of analysis by others. Since the program has been in effect, states Mr. Humke, men who did not attend foremen conferences are requesting that sheets be sent out for analyses of themselves, stating that any man can profit by knowing what others think of him.

"While the results cannot be measured objectively," states Mr. Humke, "it can be very fairly and honestly assumed that a great deal of improvement has been made in the personality of foremen at Servel, not only by the course itself, but also through the analyses by others."

The analysis form reproduced on the preceding page is broad enough to apply to practically any line of business; its application to printing plants is obvious. Undoubtedly a great deal of interest can be created by it, and, if really used, it can prove very beneficial.

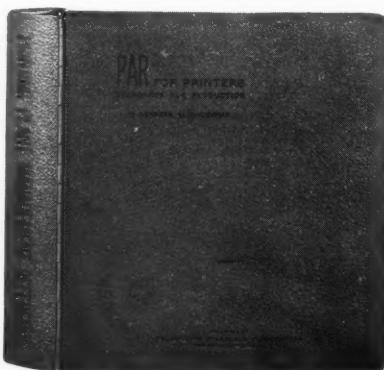
New Books..

In this department appear reviews of books of value and service to the printing industry

"PAR for Printers"

The object of this book, "PAR for Printers," is more clearly defined in the sub-title, "Standards for Production." It is more than a book. Actually, it may be described as a service which provides printing establishments with definite, determined standards upon which to base calculations in connection with production. The standards of production given throughout the book are based on original studies, research work, and formulas developed over a period of years by the compiler, Kenneth G. McKiernan. Hence it is a book, in loose-leaf form, made up of tables from which, through simple calculations, the time required for efficient performance of various operations may readily be determined.

As stated in an explanatory page: "The sole purpose of this book is to provide printing establishments the kind of infor-



Standards of production compiled by Kenneth G. McKiernan offered in loose-leaf volume with a monthly bulletin service

mation provided for golfers in the form of 'par' on the score card." Hence the title. It gives printers a means for determining whether their departments are reaching "par" and maintaining the correct degree of efficiency in production. It is designed for use of management. It is also a book for the use of estimators and production managers in determining the time that should be required for performing the various operations.

Well classified, with tab-index divisions, and copious instructions as well as explanatory examples, the divisions are, first, "How to Use This Book," then come lockup and press register, press

work classification, platen presses, small cylinders, single-color presses, perfecting presses, two-color presses, paper stock thicknesses, flat cutting schedules, binding operations, and finally, miscellaneous information, the latter covering the various allowances for spoilage.

Too much emphasis cannot be placed on the importance of continual checking of production, and of making certain that plant operations are performed in accordance with the predetermined schedules used for estimating purposes. Competitive conditions of this period demand the greatest efficiency in production; they demand definite knowledge based on actual experience and performance. Just as it is necessary to watch costs constantly, and to study to keep hour costs as low as possible, so it is necessary to watch production efficiency constantly, and keep it at as high a standard as possible. Equally as important as knowing the cost of performing operations by the hour is knowing the amount which should be produced in the hour for each of the various operations. And this knowledge must be definite, accurate—not guesswork or mere averages. Assuming that the printer keeps accurate time records showing what is being produced by the hour in his plant, it is obvious that it is also essential that he check continually with definite, accurate standards to determine whether or not his plant is operating at the proper degree of efficiency, whether it is producing what it should produce by the hour—whether it is hitting "par," in other words.

Thus, the value of having established standards of production for the purpose of checking, or for setting a goal at which to aim, is all the more obvious. Assuming that the standards as established by Mr. McKiernan are accurate—and we have been assured by others that they are, as well as that they have stood the test of practical application for about three years in many of the foremost plants—this compilation of time schedules offers printers a service of immense value for use in estimating, in improving production efficiency, in determining whether equipment is producing according to the established standards, and in other ways promoting better management.

"PAR for Printers" is furnished on a lease basis by the Production Standards

Corporation, 430 South Green Street, Chicago, Illinois, the cost of the service for the first year, including any revision sheets or additions as well as a monthly bulletin service for management, being \$25 for the first copy, and \$20 for each additional copy; a discount of 40 per cent is given on renewals for later years.

Photo-Lithographer's Manual

Here we have quite an extensive work, "The Photo-Lithographer's Manual," the first issue of a manual designed to help the photolithographer with selling, production, and management, compiled by Walter E. Soderstrom, executive secretary of the National Association of Photo-Lithographers. The material included is under the three headings, selling, production, and management—and consists of a number of papers contributed by authorities on their respective subjects, together with a number of articles prepared by the compiler himself.

Appropriately the book is produced by the photolithographic process—and it presents a good example of what can be and is being accomplished by the process. There are some light spots, a little unevenness of color occasionally, but, nevertheless, on the whole it shows good work, and fortunately those light spots are not sufficiently so to detract from easy reading.

Starting with a descriptive article on "The Photo-Lithographic Process," which is well illustrated, the manual goes on through "Applications of Photo-Lithography," "What Is Salesmanship?" "Selling Lithography," and so on, under the first heading—"Selling." Then under "Production," it takes up typewriter composition and goes on to "Reproduction Proofs," "Selecting Type for Photo-Lithography," "Identifying and Measuring Type," "Selecting Offset Inks," with a number of other articles on inks, "Testing Lithographic Inks for Light Fastness," "Fundamentals of Photography," about eighty pages on "The Technical Details of Reproductive Processes," and then other similar subjects. Under "Management" we find such articles as "A Centralized Production Control System," "Handling Office Routine," "Scheduling Work Through a Plant," these being followed by a "Glossary of Terms."

Here is provided a manual that will be useful to those interested in the production of photolithography, and it is a credit to the one who has done the work of compiling it.

Published by the Waltwin Publishing Company, New York City, "The Photo-Lithographer's Manual," compiled by Walter E. Soderstrom, is sold at \$4.00.

A B C Handbook for Printers

Here we have a handbook on accounting, budgeting, and cost finding—hence the ABC in the title. The subtitle is: "A Practical Treatise on Accounting, Budgeting, and Cost Accounting." We would describe the book as being more of a compact encyclopedia of accounting, for in simple, terse expressions it describes the factors, phases, steps, or operations involved in the process of accounting, through the regular keeping of books of account, the preparation of the operating statement, the balance sheet, and so on, into cost finding, and then takes up the subject of budgeting. The requisite forms are illustrated and their uses explained.

The author starts Chapter I, entitled "Classification of Accounts," with the statement that "every establishment should maintain regular and proper accounting records which will permit the preparation of correct exhibits of the financial condition of the establishment at given dates, and periodic statements of income and expense." Then are set forth records considered essential in the printing industry, together with the classified accounts that should be kept and the items included under each of those accounts.

Chapter II takes up "Principles of Accounting; Chapter III follows with "Accounting Forms." Then follow chapters on the "Operating Statement," "Balance Sheet," "Ratios," "Cost Finding," "Cost Forms," to which are added a chapter briefly recounting the history of cost finding in the printing and related industries (about three and one-half pages), then a chapter devoted to "Budgeting," that all-important factor in business management.

Believe it or not, but we are glad to say it's true, the closing chapter describes a "Simplified Cost System." That is, a system applicable to smaller plants where the details of operating the more complete system might—we should say, *would*—prove burdensome. After going through the preceding material the present reviewer—not an accountant and claiming scarcely more than a bowing acquaintance with the subject, but knowing definitely its importance—was inclined to feel impressed with the enormous amount of complicated detail, hence it was with considerable relief that we finally discovered that the smaller plant had been taken into consideration in this closing chapter.

The author, C. A. Hale, C.P.A., has had extensive practical experience in accounting for the printing field, and holds the position of director of accounting for the Chicago Graphic Arts Federation. He knows his subject. He rightly states, in his preface, that: "Nothing is more important

than proper records for business. Without them much may be lost. Proper accounting and cost records are not the cure-all for printers' ills, but they can and will reveal actual conditions of the business and become a guide for wiser organization and operation. With increased knowledge of his business a printer should derive increased profits therefrom."

"A B C Handbook for Printers—A Practical Treatise on Accounting, Budgeting, and Cost Accounting" is published by the author, C. A. Hale, in co-operation with the Chicago Graphic Arts Federation. The price is \$10. Copies may be ordered through THE INLAND PRINTER.

Book of Printed Alphabets

Published in England, this book is essentially what its title indicates, a book of printed alphabets, selected and arranged by David Thomas. A preface, consisting of three pages, followed by an introduction covering seven pages, constitute the entire text. The remaining pages, forty-eight of them, are given over wholly to alphabets, both capitals and lower case, of different faces of type.

The author states in his preface: "This book has been produced in response to demands from art schools and trade printing schools, especially the latter, for an 'alphabet book' showing examples of classic letter design for use during courses in printing design and layout, and in lettering generally." Then in his introduction he says: "This book is about printers' display lettering; it is not about the art of lettering, but about its raw materials—the letters of the alphabet and the different styles of printed alphabet suitable for various display uses."

Interesting points with relation to lettering, its origin, and development are brought out in the introductory pages, points of interest to the student and also to the more advanced worker in types or lettering. "The illustrations," the author states, "have been arranged according to chronological order of development."

The faces shown include, first, the Perpetua, then the Aldine Bembo, Janson, Bell, Walbaum Medium, Centaur, Goudy Bold, Caslon Old Face, Garamond Heavy, Plantin, Baskerville, Old Face Open, Bodoni Heavy with Italic, and so on. An advantage is that the letters of the alphabet are shown, and with them the other characters included in the fonts—something that should be of assistance to the layout man as well as the student.

"A Book of Printed Alphabets," selected and arranged by David Thomas, is published in interesting format by Sidgwick & Jackson Limited, 44 Museum Street, London, W. C. 1, England.

HIS BUSINESS IS RUBBER PLATES

Gradie Oakes sees steadily widening market for plates made of rubber. Recent developments in anilin field lead to the production of vulcanized, as well as hand-engraved, plates. Many printers now cutting their own

By ALBERT E. PETERS

THIS MONTH Gradie Oakes is celebrating his twenty-fifth year in the printing profession. Celebrating is scarcely the word, however. Mr. Oakes has a booming seven-year-old business and a new \$4,900 rubber-plate vulcanizing press that keep him on the continual jump and go.

If he is celebrating anything, mentally, it is William Henry Perkin's discovery, in 1856, of mauve, or anilin-purple, the first of the anilin dyes, which eventually resulted in the brilliant range of anilin inks available to printers today.

If there hadn't been anilin inks, there wouldn't have been any anilin printing; and it is for anilin printers, primarily, that Mr. Oakes is turning out his process-rubber plates in such gratifying abundance. His Process Rubber Plate Company, in Chicago, also produces a sizable amount of hand-cut rubber plates for letterpress printers—rubber plates for letterpress, in fact, formed the nucleus of his start seven years ago,* led eventually to his work in the anilin field—but it is that new vulcanizing machine in one corner of his plant that intrigues him most these days, and that promises to carry him along swimmingly on the rising anilin tide.

An authority has stated that it is only within the last two years that any real developments in anilin printing have been made in this country. In Germany, of course, the process has long been commercially popular. With an increasing American demand for anilin-printed products, makers of anilin presses and inks in the United States have developed faster machines and inks with greater brilliance and printability.

To most letterpress printers, anilin printing has a certain blithe adaptability that is almost mocking. Linen, burlap, Cellophane, parchment—to these, and other materials the anilin inks and rubber forms are applied with incredible speed and precision. Obviously the inks must dry instantly and with no suggestion of offset or smudge. It is also obvious that

the surface of a printing form suitable for conveying the thin and easy flowing anilin inks must be soft and porous. The actual printing process is closely related to that of rotary presswork; but the curved rubber plates in anilin printing barely touch the surface of the paper—the ink is transferred with a minimum of impression at all times.

ing ability, high luster, and richness of tone; the special inks necessary for highly absorbent papers, such as cellulose; the anilin bronze inks, which, as in letterpress printing, are limited to use with special stock, but which can be used with remarkably good effect on papers having hard surface; and the weatherproof, lightproof, and alkaliproof inks used for printing bags for cement, lime, and similar products.

Next the scope of anilin presses was studied. Among the machines examined by Mr. Oakes were some which combined letterpress and rotogravure facilities, and printed six colors in anilin and a bronze. Recent developments in these presses included improvements in the registering mechanism and inking apparatus, bringing them to a high state of efficiency. Certain machines had air-tight ink fountains, to prevent evaporation of inks mixed with alcohol; the ink is taken directly to the distributing rollers.

Other additions to new models included an inking device that could be adjusted for single or double inking, direct or indirect, enabling the pressman to adapt the inking requirements to the job in hand. (Forms having large, heavy surfaces require a different kind of inking from those with only a few light spots. For porous stock, the ink is mixed with alcohol and is applied directly; for the inking of non-porous papers, or those on which only a small printing surface is applied, it is advantageous to employ indirect inking, which is accomplished by means of an additional roller.)

On some of the newest anilin-press models which Mr. Oakes saw abroad, the paper can be fed either by roll or from individual sheets; the roll is rewound after printing, or cut automatically into individual sheets. These machines, it is claimed, will print, at one time, and with one feeding, from one to three colors on each side of the sheet; with additional feedings, other combinations can be worked out. As each roll can be run at 120 feet a minute, an output of 480 sheets a minute is possible.

Fortified with the facts he had obtained, Mr. Oakes returned to this country and began an enthusiastic survey of

About Anilin

Anilin printing, long commercially popular in Germany, has only recently begun to make noticeable strides in the United States. Because rubber plates are an essential part of the anilin-printing process, the story of Gradie Oakes' activities is linked, in large measure, to developments in the anilin field. The accompanying article describes some of the newest anilin-printing equipment; and also shows letterpress printers how they can apply rubber plates to their own work

Along with the expansion of anilin printing there has also been a steady increase in the use of hand-cut rubber plates for letterpress work. Jobs that can be printed in flat colors, with either oil or water-color inks, especially on rough, coarse-grained stocks, are ideally adapted to the employment of rubber.

Gradie Oakes, with a fast-growing market for hand-cut plates, perceived the possibilities of serving a much wider market in the anilin field. If he could supply vulcanized rubber plates—molded from master plates, either zinc or type—his list of potential customers would be enlarged by a considerable margin.

Consequently, in June of last year, he went to Germany for the express purpose of studying anilin processes and developments. He visited pressrooms, talked with manufacturers. Starting with inks, he examined their range and limitations—the transparent and lightproof inks; the cover inks, for printing on dark and colored papers, which resemble the lightproof body inks and possess great cover-

*The cover of THE INLAND PRINTER for February, 1932, was printed from plates cut by Mr. Oakes—the first cover of a national publication to be produced by means of rubber-plate printing.

the anilin situation here. He saw that American manufacturers had made great strides in the production of anilin-printing equipment, and that anilin printers were turning out a surprisingly large volume of work. Most important, from his point of view, was the fact that he could obtain the machinery required for producing vulcanized rubber plates, or rubber stereos.

According to all indications, the time was right for expansion of the Process Rubber Plate Company. In November of 1937, therefore, Gradie Oakes purchased from the Lake Erie Engineering Corporation, of Buffalo, New York, a seven-ton precision-plate vulcanizing press, with a platen 24 by 30 inches, and a ram 24 inches wide. A picture of this press appears on the following page.

Ponderous by itself, yet small in comparison with many a piece of modern printing machinery, the press does a relatively simple job, but one that must be done with an extreme degree of accuracy. For, despite their wide printing range, plates for anilin presswork require a delicacy of manufacture that is challenging, to say the least. The exceptional fluidity of anilin inks presents a neat problem to the platemaker; a high spot on a plate will squeeze the color off in short order.

On flat-bed or rotary presses, inequalities of impression are built up or cut out, as the case may be; on an anilin press the entire cylinder is covered with a rubber blanket, so that any possibility of evening up the form by such methods is excluded. If makeready is necessary, the complete plate must be removed from the

cylinder and carefully pasted on again. (On certain models the cylinder is provided with locks and stretching appliances; the plate is pasted on paper strips which can be raised so that underlay can be applied; and the plate is then put in place again. Makeready of this nature, however, requires considerable skill on the part of the operator, as it is difficult to equalize a spot without stretching the rubber around it. Some adjustment can be made by rubbing off a portion of the plate; and there are special machines for grinding off the backs of plates to the required height. Generally speaking, however, to obtain clean, even printing by means of the anilin process, the rubber plate must be equalized before it is put on the press, obviating the necessity for any underlay.)

From this it can be seen that not only must the plates be applied to the cylinders with considerable finesse, but the plates themselves must be close to perfection in the first place. Gradie Oakes asserts that his vulcanizing press produces process-rubber plates that do not vary more than a thousandth of an inch.

The platemaking process, briefly, is this. A sheet of bakelite is laid over the master plate, generally a zinc, deeply etched and with clean-cut edges and printing surface. The master plate, covered with the bakelite sheet, is put into the press; steam (at 307 degrees) and pressure are gradually applied, and the matrix is thus softened, molded, and baked. (This resulting bakelite mold is extremely hard; it can be used many times, and stored indefinitely.)

Over this matrix is then laid a sheet of raw gum, or rubber—of varying consistency, dependent on the surface to be printed—and the steam-and-pressure process is repeated. This serves to vulcanize the gum, which, after an interval, is removed as an exact duplicate of the matrix, although now reversed for printing. Angular guides on the moving platen of the press assure machine-tool accuracy of platen alignment, and the resulting plates are as nearly perfect as human ingenuity can make them.

Plates both for multigraphing and for anilin printing are produced by this method. The above procedure is changed slightly when the plates are to be used for printing linen bags or corrugated board. Such plates are cast from clay molds rather than from bakelite, as bakelite is likely to damage the necessarily deep-cut original type forms. The clay molds are baked in a special gas-heated oven, and these serve as the matrices over which the raw gum eventually is laid and vulcanized in the customary manner.



Requires a Strong Wrist, Agrees Gradie

Gradie Oakes manufactures rubber plates, both hand-cut and vulcanized. He organized the Process Rubber Plate Company, Chicago, seven years ago, starting with a little corner-of-a-shop business which grew overnight. Eight years ago, when he was superintendent at The Greer Press, Chicago, he began cutting rubber plates in a small and experimental way. At first he cut only colors to fit the key plates; eventually he was turning out complete sets of plates for customers. The rubber-plate department kept expanding until Mr. Oakes decided to open a small department of his own in the same building. For a while he looked after this in addition to his regular duties at Greer; but in 1931, realizing that his side-line was growing into a real business, he organized the Process Rubber Plate Company.

Gradie Oakes got his early training in pressrooms, and he knows the business of plates from the printer's angle. When customers protest they can't print from rubber, or that they can't get good results from the plates on hand, Mr. Oakes is likely to don a printer's apron and put the job on the press himself. He is here shown with one of his engravers. Note the position in which the steel knife is held in cutting the plate. A steady hand and a strong wrist are required.

Finished plates are mounted on "sticky-back," or two-sided gummed tape, which in turn is mounted on the form cylinders. Plates for multigraphing are applied to curved brass sheets.

Because raw gum begins to set up a "cure" at 85 degrees, it is important that it be kept at an even temperature. A specially built air-conditioned unit has been installed adjacent to the press, and stock is maintained in perfect condition.

Such is the vulcanizing set-up at the Process Rubber Plate Company. It is this angle of the business that most engages Mr. Oakes' interest these days; but in the meantime the engraving department is turning out hand-cut plates for letter-press with customary dispatch—and in steadily increasing numbers.

On a huge partitioned display rack in Mr. Oakes' shop are specimens of jobs printed in part, or entirely, by means of hand-cut rubber plates. Theatrical posters, car cards, counter displays, catalog covers, booklets, greeting cards—these and other types of work are being produced in great quantity by means of this process. The plates for this work, of course, were cut by the Process Rubber Plate Company; but more and more,

nowadays, printers themselves are cutting their own plates and printing from them under ordinary conditions that prevail in the average shop.

On relatively short-run jobs where color plates are required, the advantages of rubber plates are obvious. There are no color separations, paint ups, and "extras" that are the necessary accompaniment of photoengraving. In many instances the cost of finished artwork is saved through the ability of an engraver to work directly on rubber from a pencil or working sketch. Either oil or water-color inks can be used to print on almost every conceivable surface. Cover papers and rough antiques print without the use of heavy overlays; and since no excess impression is required, no heavy impression is visible on the backs of sheets. Colors stand out in their original brilliancy, because enough color can be carried to cover the paper and prevent the stock from showing through. The lack of impression gives the color the same effect as is apparent with colors that are laid on with a brush in the artist's sketch. Furthermore, colors dry in about four hours; three or more colors can be run on one job in a day.

To printers who wish to do their own engraving Mr. Oakes recommends that they begin with jobs in the familiar tint-block class, leaving intricate designs and detail work for later attempts. Mr. Oakes outlines the following procedure for amateur engravers, who can secure either type-high or patent-base plate material from the Process company.*

A steel knife is the first requisite. This can be made from a hack saw blade, with a handle consisting of strips of quarter-inch wood bound to it by means of adhesive tape. (Blades that break easily are best, as those that bend before breaking are tempered only on the tooth side, and are unsuited for engraving purposes.) The blade is ground to a narrow point, and the cutting edge is finished on an oil stone.

Tracing paper is placed over the drawing—which need only be a rough sketch, with color separation indicated—and a tracing is made and transferred to the plate by rubbing with a bone folder or a teaspoon or similar smooth surface.

The drawing on the rubber is then straightened and squared with the aid of a small set of dividers, T-square, and brush. If the drawing is pictorial, it is painted on with India ink.

The plate is now ready to be engraved. The operator cuts his pattern by drawing the knife toward him, holding it at a slight angle to the side that is to appear in relief. (The bevel acts as a support to the printing surface.)

The plates are made of laminated layers of rubber and fabric. On the bottom is a layer of fabric, then a layer of relatively soft rubber, another fabric layer, and finally the top rubber. In engraving, care must be taken not to cut into the fabric as the plate peels away at this layer. A little experiment gives the operator the "feel" of the fabric, and he soon learns the exact amount of pressure it is necessary to exert on the knife. Needle-nose pliers are used for the peeling process. A strong wrist is required; but an experienced operator, with confidence and vigor, can strip away the cut-out portions with remarkable speed.

Following the above routine, engravers at the Process Rubber Plate Company have produced plates for printing in as many as thirty-two colors on a single job.

*See also "Rubber Plates Easily Cut" in THE INLAND PRINTER, June, 1937.—EDITOR.



Sheet of raw gum, now a rubber plate, lifted from bakelite matrix after being vulcanized in press. Demonstrator is F. J. Goss, superintendent, Process Rubber Plate Company, Chicago



The Open Forum

The Editor does not assume any responsibility for the various views of his contributors

"Way Back When—"

To the Editor: In your issue for November, 1937, I notice under the heading "Way Back When" the following item:

"The Bellaire (Michigan) *Breeze* says: 'The *Breeze* received fifty-eight cords of wood on subscriptions during the past winter. Did any of our brothers do as well?' The Marcellus *Herald* replies: 'A mighty small thing to brag over. We had 143 cords promised.'—July, 1887."

This takes me back to the "good old days." I established the *Breeze* and published same for a dozen years or more. The fifty-eight cords of wood and the *Breeze* completed their mission and departed long ago.

I am somewhat proud of the fact that I put in sixty successive years in the printing line. Served apprenticeship on the Decatur *Republican*, Flint *Globe* and *Kalkaskaian*, being in at the birth of the latter. Was employed for several years at Grand Rapids on the *Daily Eagle* and *Daily Democrat*, and on Cadillac *News* in its early days, before establishing the *Breeze*. The past twenty-five years have been spent in Detroit commercial offices.

Two of my sons are following in my footsteps. Merle O., the elder, is superintendent of C. Benjamin Stapleton Company, a prominent typographic firm, while the younger son has charge of the copy desk on the Detroit *Daily Times*.—A. S. ABBOTT, *Detroit, Michigan*.

Teacher Trainers Needed

To the Editor: I wish to write just a word of appreciation for your editorial appearing in a recent issue of THE INLAND PRINTER regarding Printing Education and the National Graphic Arts Education Guild. It was constructive and quite a contrast to some of the heated opinions of printing education in the schools appearing from time to time in various journals.

I also heard your talk given at the national conference of printing teachers held in Chicago, in which the junior high school printing work was "planned."

Frankly, I have to agree with you that present instruction is a feeble attempt patterned after vocational analysis of the relief-printing industry. I feel that this is caused not through intentional disregard of the objectives of the junior high school printing course (obviously non-vocational), but by the fact that a majority of our teachers of printing, even in the junior high schools, are former tradesmen, teaching "as they were taught."

The remedy unfortunately will probably have to start with another generation of printing teachers in the teacher-training institutions—but we must have the teacher trainers first! However, the junior high school printing course, intelligently taught, has one of the most valuable training processes in the school and should not be junked even though it does cause the vocational people some misgivings and doubts.

I admire your open-minded stand on this question, which has given many a far-seeing printing instructor and loyal booster of printing education a few moments of remorse.—HAROLD G. CRANKSHAW, *New York City*.

A Copy Suggestion

THE IDEA

behind the printing we do is that
it shall sell the goods of those
who buy it from us. To that one
end we design, write, and print,
for we know that future orders
depend upon the ability of our
work to sell what you produce.

Ad copy from a blotter issued by the firm of Adams Brothers & Shardlow, London, England

Salesmen's Compensation

To the Editor: There can be no doubt that 10 per cent commission, as suggested by Stephen G. Roszell in the August issue of THE INLAND PRINTER, would suit every printing salesman worthy of the name.

It seems to me, however, that the classification of jobs with those which show a profit and those that are done at cost is not the salesman's "pigin." All jobs are sold either unquoted or on an estimate. While it may have been a good policy during the depression to estimate certain jobs at just over cost, it seems a futile thing to do when most plants are working at capacity. If the jobs are worth doing they are worth a fair profit. Incidentally, it is to the customer's interest (and this must be the main interest in a good salesman's work—to see that the customer gets the best possible value) to have his work done in the plant that can handle it in the most economical manner. Therefore, let all plants estimate on a fair profit and let the work go to that plant which can handle it best. Thus, all estimates would carry the salesman's 10 per cent, and the plodder and the constructive salesman would compete not with each other but with others of their own kind.

The salesman has to sell, the estimating department to estimate, and the production department to produce. A mistake in either of the other departments has nothing to do with the salesman (except to make his already difficult job more difficult), so why worry him about anything other than his production figures? If he is selling at the firm's price he is doing his job and he is entitled to be paid on his figures.

It is advisable, however, to see that every man has a living wage. He is entitled to this so long as he works, even if his figures are not good. If he is a salesman, once he has learned something of the trade, particularly as applied to his own plant, his figures will come right—when he is learning, the plant should bear the cost. There is nothing today so bad for

the trade generally as the number of "deadbeats" on straight commission who are perpetually knocking at the buyer's door, without confidence, without knowledge, and without ideas.

My suggestion is that the printing salesman should work on a living wage until his figures justify commission. That he should draw a fair wage every pay-day, and his commission surplus every quarter. That the cost of training and establishing a salesman should be carried by the firm. After all, a new salesman is as productive as a new machine, so why make him pay his establishment costs?—*A. F. Moorhead, Sydney, Australia.*



Subscribes With Feeling

To the Editor: Reading the letters of Henry Holloway and Chester Lyle in the October issue in regard to your editorial, "Without Fear or Favor," reminds me that I have been intending not only to write you a letter of commendation along the same lines, but also to express appreciation of your fine editorial in the September issue in regard to the National Graphic Arts Education Guild.

As I told you in Cleveland at the Craftsmen's convention, there is no doubt that the majority of the printing teachers in the country realize the sincerity of feeling you have for the good of printing education and the industry in general in any remarks which might have been considered by a few to be against printing education. Chester Lyle hits the nail on the head when he says that you strengthen our cause by calling attention to the weaknesses of the printing-education movement as it is going today.

You know how I feel about THE INLAND PRINTER by the enclosed check for renewal of my subscription to your publication for three years.—C. HAROLD LAUCK, Lexington, Virginia.



White Printed on Black

Getting satisfactory results from printing a white ink on black paper is, as all printers know, a difficult matter, especially when the printing is limited to but one impression. In going over our Christmas and New Year greetings received last year we were forcibly struck with one on which a white ink was printed on black paper, and our examination convinced us it was done in one impression.

To find out how it was done, we wrote the Allied Typographers, of Los Angeles, California, whose name it bore, asking how the job was produced and what kind of ink was used. We were advised that we were correct, that it was a one impression

job. "We are called upon to furnish a great many reverse proofs," the concern writes us, "and as it seems impossible to get a white ink that will print solid over black we did some experimenting."

The results of those experiments will be of value to others confronted with the same problem. J. D. Brasington, manager of Allied Typographers, advises us that while he cannot give the exact proportions, the ink used is a cover white with a little blue and a little silver mixed in.

The example is a remarkable one, showing excellent results from printing white on black, using the Scriptural passage relating to the birth of the Christ Child, set in Old English type in the form of a Christmas tree, the lines being curved instead of running straight across, as is usually the case. The words, "Christmas, 1936, New Year, 1937, Seasonal Greetings" are arranged to form the stem, and underneath, squared up and serving as the base on which the tree stands, appear firm name, phone number, and address.



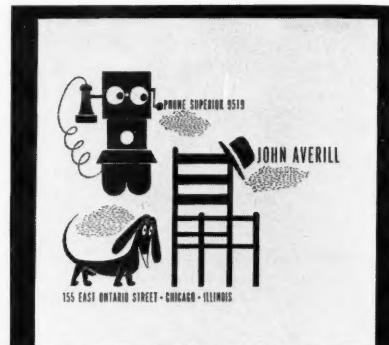
"Twenty-Seven" Again

Last year twenty-seven representative Chicago artists issued jointly a portfolio of their work, each artist contributing his own four-page insert. The second issue of "Twenty-Seven," recently released, carries on the scheme and presents a specimen book of contemporary design and illustration that is a pleasure to behold. The volume, 8 by 8, Plastic-bound in heavy cardboard covers, is a cross section of Chicago graphic arts, embodying a stimulating variety of display treatments by the artists through the coöperation of various engravers, printers, typographers, and paper manufacturers. Credit lines appear on the fourth page of each insert. It's a notable presentation.

Several of the insert covers are reproduced here. The complete list of contributors is as follows: Norman Andersen, John Averill, Joseph Carter, Rodney Chirpe, Oswald Cooper, Raymond Daboll, Robert Sidney Dickens, Everett Eckland, Stanley Ekman, Harry H. Farrell, Henry Harringer, Elmer Jacobs, Egbert G. Jacobson, M. Martin Johnson, Edward J. McCabe, R. Hunter Middleton, M. Vaughn Millbourn, Edgar Miller, Dale Nichols, Taylor Poore, Douglas Rader, Bert Ray, Gustav Rehberger, Paul Ressinger, Willard Grayson Smythe, Ernst A. Spuehler, and Earl Uhl.



Show here are covers of five inserts from the specimen book, "Twenty-Seven, 1937," containing twenty-seven individually prepared inserts by representative Chicago artists. The volume is Plastic-bound; the insert page size is 8 by 8



The Month's News

Brief mention of persons and products, processes and organizations; a selective review of printing events, past, present, and future

Whiting-Plover Control Changes

Announcement has been made by the Whiting-Plover Paper Company, Stevens Point, Wisconsin, that E. A. Oberweiser, who has been the company president and general manager for the past seven years, has severed all connections with the company and sold his minority stock interests. All stock in the company will be owned and controlled by the Whiting interests which have controlled the management and majority stock holdings of the company since it was founded by the late George A. Whiting.

Frank B. Whiting, son of the founder, who has been vice-president for twenty-six years, succeeded Mr. Oberweiser as president. Joseph H. Miller, who has been with the company for twenty-seven years, and has been assistant general manager in charge of production for the past ten years, is now vice-president and general manager. George Hilton continues as secretary, and George A. Whiting, son of Frank B. Whiting, is treasurer. C. W. Spickerman, who has been with the company for twenty-six years, is general sales manager. Louis Gailer continues as eastern manager, and R. F. Bellack will continue to produce the advertising.

Harold Kathman Promoted

Harold Kathman, who joined the forces of American Type Founders two years ago and has been serving in the capacity of advertising manager, has been promoted to manager of sales development. In his new position Mr. Kathman will be closely associated with vice-president Frederick B. Heitkamp in the work on present sales-promotional activities and long-range planning at the offices in Elizabeth, New Jersey.

Gloss Without Varnishing

From the American Printing Ink Company, division of the General Printing Ink Corporation, Chicago, Illinois, comes a copy of a new ink-specimen book showing the range of colors included under the line of inks which the company has given the name, Glostone.

Separate sheets are die-cut and printed with an overall tint with lines showing through in white, both the cutting and printing simulating the shape of a precious stone. Each of the colors is shown on a sheet by itself, and the whole is bound with Spiro binding. Thirty different colors are shown, the nomenclature given them carrying out further the idea of the precious stones. Thus we find ruby, garnet, coral, topaz, emerald, jade, granite, onyx, and so on, these names being given, as it is stated, to suggest the lustrous quality and hard, non-scratch surface of the Glostone inks.

Glostone inks—which, according to the manufacturers—have been tried and tested in press-rooms since 1934, produce a true gloss effect comparable to varnished work, thereby eliminat-

ing the need of varnishing after printing where the gloss effect is desired. On the opening page of the specimen book are suggestions for securing the best results with the inks.

A second book, prepared in conjunction with this one, shows the Glostone inks on clay-coated stock for the carton field.

Champion Ad Head Named

Alexander Thomson, Junior, has been appointed as advertising manager of the Champion Paper and Fibre Company, Hamilton, Ohio, according to announcement recently made by the company, the appointment becoming effective on December 1. Connected with the company for the past ten years, Mr. Thomson was employed successively in the paper mill, the research department, and also in sales promotion and advertising work at Hamilton, later

A. I. G. A. Calligraphy Show

An exhibition of modern British calligraphy, the first in this country, is being sponsored by the American Institute of Graphic Arts, and will be opened late in January at the Architectural League, 115 East Fortieth Street, New York City, where it will be shown for two weeks, then sent on tour over the country until the end of June. The exhibit consists mainly of the work of members of the London Society of Scribes and Illuminators, the sixty members of which are elected on a strict merit basis. The collection represents every branch of writing, both formal and informal, on vellum, leather, or paper, as well as inscription lettering cut in wood, stone, copper, and other metals. It includes written and illuminated manuscript books, framed illuminations, formal broadsides, official certificates, maps, posters, show cards, bookplates, letterheads, and so on.

Other exhibits being sponsored by the institute include the Fifty Books of 1937, which goes on exhibition at the New York Public Library on February 8, and will continue until March 7, after which it will tour the country. Also the Fourteenth Annual Exhibition of Commercial Printing of the Year, which has been shown in Chicago, where it was assembled, and will be on exhibit in New York starting January 17, this exhibit also going on tour over the country after the close at New York. An exhibit of private press books was shown in New York from December 15 to 31, and is to be shown in cities that have requested it.

"Numbering for Profit"

Under this title, an attractive booklet, useful and interesting from the standpoint of contents and form, has been issued by the Wetter Numbering Machine Company, Brooklyn, New York. The booklet, 4 by 9, presents considerable information pertaining to numbering. The demand for numbering jobs, the different types of numbering jobs, complete equipment desirable, special machines, and various phases of numbering, going through the care and the operation, planning the job to start right, choosing the right rollers, and so on, are covered in the forty-eight pages.

An unusual feature is incorporated in this booklet, the first time we have seen it done; the pages are self-indexed through a progressive shortening of pages from 4 to 26, and a lengthening of those from 27 on. Thus, opening the booklet to the center spread, we find the upper portion printed with alternate bars of silver and solid black, with the titles printed in black over the silver, and in silver over the black, the contents or titles being in full view as the booklet is opened at the center. Similarly, across the tops of the other pages are bands of silver and black, alternating on each double-page spread, these having the titles for each page.



ALEXANDER THOMSON, JUNIOR

being transferred to the office at Cincinnati where he was engaged in selling, and where he also took an active part in advertising and printing-trade organization activities. Since October 1, 1935 he has been assistant manager of the sales office at Cleveland. In his new position he will make his headquarters at the company's main office in Hamilton.

Typhetae Head Honored

Printers of the state of Indiana, gathering at the call of the Indiana State Typhetae, with a number of guests from other parts of the country, paid tribute to the new president of the United Typhetae of America, George H. Cornelius, of Indianapolis, at a special reception given in his honor on Saturday, November 13. The reception followed morning and afternoon sessions of the Indiana printers during which problems of management and production were discussed by outstanding speakers, among them being Elmer J. Koch, secretary of the U. T. A., who spoke on "Discernible Trends and Their Probable Effect on the Conduct of the Printing Business;" R. C. Smith, chief of the audit section of the Indiana State Unemployment Compensation Division, whose subject was "How Unemployment Affects You as an Employer"; Summerfield Eney, Junior, of the Champion Paper and Fibre Company, who spoke on "Operating Your Pressroom to Pay Dividends"; and C. Kenneth Miller, of the Colotype Corporation, and president of the Indianapolis Typhetae, whose subject was "6.65 Per Cent Profit or 5.18 Per Cent Loss on Sales."

The president of the Indiana State Typhetae, Arthur D. Pratt, was the presiding officer at the sessions during the day, and also at the banquet and reception to Mr. Cornelius, which was held in the Travertine Room of the Hotel Lincoln, Indianapolis. No set speeches had been arranged for the reception, which was characterized by typical Hoosier hospitality plus a good floor show followed by dancing. However, each of the visiting guests was called upon, also C. Kenneth Miller, the president of the Indianapolis Typhetae, each one speaking in high praise of the new U. T. A. president.

A short sketch of Mr. Cornelius, accompanied by a portrait, formed a prominent feature of the souvenir program for the evening, playing an effective part in the tribute, and the reproduction of an old plate showing portraits of the first members of the Indianapolis Typhetae, which was organized in 1880, added an interesting historical note. Prominently displayed in the program was an expression of esteem which read:

"This recognition of Mr. Cornelius in the national affairs of the printing industry is an honor to the industry of Indiana. The reception is intended as a token of high esteem of Indiana printers and their appreciation of the honor and recognition he has brought to the industry of this state."

Color Chart by McDonald

The McDonald Color Chart, devised by Sterling B. McDonald, of Chicago, a nationally known interior designer and colorist, is the result of years of scientific study of the practical application of color principles. The device is based on the fact that light is reflected from the substances which absorb one or more of the colors of which light is composed, sending off the vibrations of the remaining colors to register to our senses through the optic nerves. Designed on what is said to be an entirely new principle, the chart is planned with a view to making it possible to find harmonious color combinations simply and quickly.

The McDonald chart, over all, is approximately 14 by 21 inches, the upper portion square, containing a color wheel showing twelve colors—red, yellow, and blue, and their intermediates—the solid colors being shown in small blocks in the center circle, while in the outer circle are small blocks which indicate the shading, or blending, of one color with its sequence color,

this being for harmony finding. In between these two circles are three larger ones showing three hues of each color on the chart.

Attached to the center of the chart, or color wheel, are specially devised calipers, or calibrated harmony finders, which divide or break down the colors of the spectrum into as many combinations as desired. These calipers are so constructed that by giving them a simple turn they indicate instantly any harmonious color adaptable for use with any apex or selected basic color; and they are so constructed that, working from any apex color, they point out the complement, split complement, or a mutual field of analogous colors.

The bottom section of the chart gives instructions for use; a separate folder, giving explanations and directions for operating the harmony-finding calipers, accompanies the chart. It is available through the Sterling B. McDonald Studios, Incorporated, Chicago, Illinois.

Members of I. P. I. Essay Jury

The jury selected to determine the national winners in the contest sponsored by the International Printing Ink Corporation, with the National Graphic Arts Educational Guild co-operating, was announced by Fred J. Hartman, educational director of the Guild and chairman of the contest committee. Headed by Harry L. Gage, of the Mergenthaler Linotype Company, the jury included Dr. M. F. Agha, art director of The Condé Nast Publications, Incorporated; Arthur S. Allen, color engineer; Louis Flader, commissioner, American Photo-Engravers Association; and Fred W. Hoch, chairman educational commission of the International Association of Printing House Craftsmen.

The contest, as previously announced in these pages, involved the writing of an essay on some phase of the subject, "The Future of Color in Printing," and was open to high-school students of printing. Local winners have been chosen at each of the 280 schools entered in the competition, and these local winners will receive Franklin Medallion awards which will be presented to them during Printing Education Week, January 17 to 22, 1938. Nearly 6,000 individual entries were submitted in the contest.

The contest committee, also announced by Mr. Hartman, the general chairman, includes the following: Bromwell Ault, president, the International Printing Ink Corporation; V. Winfield Challenger, director of printing, N. W. Ayer and Son, Incorporated; John H. Chambers, director, bureau of education, International Typographical Union; Glen U. Cleeton, head of the Department of Printing, Carnegie Institute of Technology; Charles R. Conquergood, managing director, Canada Printing Ink Company, Limited; George H. Cornelius, president, United Typhetae of America; Thomas E. Dunwody, director, Technical Trade School, I. P. P. and A. U.; Dr. John Finley, editor, the New York Times; J. L. Frazier, editor, THE INLAND PRINTER; A. E. Giegengack, United States Public Printer; Frederic W. Goudy, art director, Lanston Monotype Machine Company; A. C. Hardy, professor of optics and photography, Massachusetts Institute of Technology; William A. Kittridge, director of design, R. R. Donnelley and Sons Company; D. J. MacDonald, educational director, Lithographic Technical Foundation, Incorporated; R. G. Macdonald, secretary, Technical Association of the Pulp and Paper Industry; John Clyde Oswald, the Gregg Publishing Company; Rudolph Ruzicka, artist; Laurence B. Siegfried, editor, *The American Printer*; H. E. Sterling, professor of advertising design, Carnegie Institute of Technology; Ernest F. Trotter, managing editor, *Printing*.

John J. Pleger Dies

John J. Pleger, widely recognized as one of the leading authorities on bookbinding, died at his home in Wheaton, Illinois, on December 4, at the age of fifty-nine. Death was due to a heart ailment. Born in Buffalo, New York, June 14, 1878, Mr. Pleger spent nine years in the Philippines where he organized and headed the bookbinding department in the Government Printing Office, training natives to do the work, and helping in the development of modern civilization among the natives. In 1926, some years after his return to this country, he organized his own company, dealing in bookbinding machinery and manufacturing machines of his own design and invention.

For some years Mr. Pleger conducted a bookbinding department in THE INLAND PRINTER, and was a frequent contributor to its pages. His books, originally published by THE INLAND PRINTER in four volumes under the title, "Bookbinding and Its Auxiliary Branches," and later revised and published in a single volume, gained wide recognition as the outstanding contribution to the literature on bookbinding.

"Only Seventeen Minutes"

A somewhat unusual piece of advertising has been received from the Challenge Machinery Company, of Grand Haven, Michigan, the caption of which is "Only 17 Minutes to do all this—68 Operations." Featuring the Challenge paper-drilling machine, the sheet, which is letterhead size, 8½ by 11 inches, carries a series of punchings around all four sides, these punchings (or we should call them "drillings") show fifty-four holes, with two thumb indexes, and



Novel mailing piece showing punchings made by means of the Challenge paper-drilling machine. Production time was clocked with a stop watch

twelve different types of slitting and slotting, the point emphasized being that these sixty-eight operations, requiring twenty-seven changes, were accomplished in one lift of paper in a total elapsed time of exactly seventeen minutes. This, it is stated, includes set-up time, changing from one drill to another, from drill to slotting attachment, being clocked with a stop watch from start to finish, indicating, naturally, the simplicity of adjustment, ease of operation, and accuracy of production of the Challenge paper-drilling machine.

Testing Offset Papers

Studies and tests have been carried on at the National Bureau of Standards in connection with the expansion and contraction of paper with changing moisture content, which presents a serious problem, particularly in multicolor offset lithography where slight expansion of the paper in process will cause a serious loss.

An item in the *Technical News Bulletin*, published by the Bureau of Standards, issue of December, 1937, calls attention to this work, stating that an important factor in control of the difficulty is the selection of paper with comparatively low hygrometric expansivity. A method of measuring the expansivity for a wide range of atmospheric humidities has been developed by Charles G. Weber and Martin N. V. Geib, of the bureau's paper section.

Specimens of paper, it is stated, are mounted under tension in a cabinet in which humidity is controlled by salt solutions. Changes in length of the paper are measured by means of an optical lever, and the hygrometric conditions around the paper are determined with a wet-and dry-bulb hygrometer. The method is said to have satisfactory precision, and the apparatus required is simple to construct and easy to operate. With it, the response of paper to a wide range of atmospheric conditions can be determined conveniently without air conditioning in the room and without tedious or difficult measurements. The device for making the test, it is said, can be constructed in the average shop and operated in shop, mill, or laboratory.

The new method was developed in connection with the study of lithographic papers, which is being carried on at the bureau with the co-operation and financial support of the Lithographic Technical Foundation, paper manufacturers, printing equipment manufacturers, and air conditioning engineers. A description of the method is given in the December number of the *Journal of Research*.

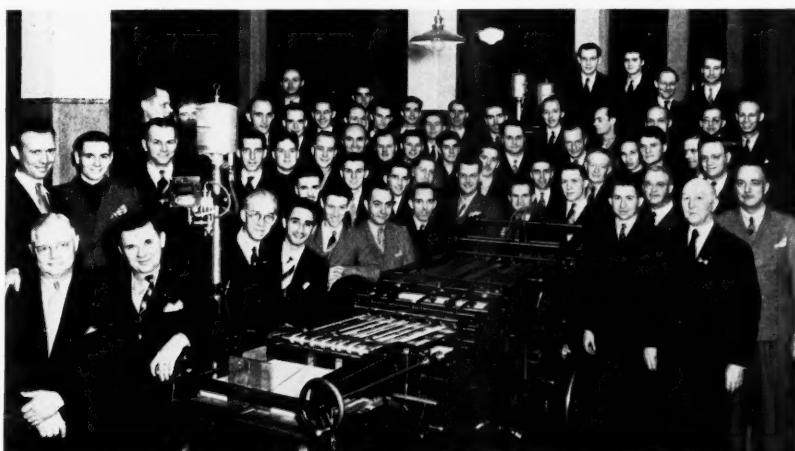
Cincinnati Typothetae Elects

Members of the Cincinnati Typothetae elected officers at a business session held following a buffet dinner on Wednesday, December 1. Those chosen to guide the activities of the association for the coming year are: Herbert A. Nieman, of The Arrow Press, president; W. H. Krebiel, of C. J. Krebiel Company, vice-president; R. W. Bohnett, of the Bohnett Company, treasurer.

the following: W. H. Nau, of Seyler-Nau Company; O. W. Perin, Gibson & Perin Company; Walter Garrison, Methodist Book Concern; J. L. Baarlaer, Cincinnati Typesetting Company; R. R. Hardin, Johnson & Hardin Company; and Earl E. Armbrust, Armbrust Printing Company.

Courses in Printing at N. Y. U.

Those in easy reach of New York City will be interested to learn of the courses in the art and techniques of printing which will be given at New York University, commencing January 31, 1938. Under the direction of Otto W. Fuhrmann, of the division of graphic arts, the courses have



Students at school of instruction on new Kelly press (17 by 22) at A. T. F.'s Los Angeles branch

been planned for designers and technicians in the printing field, as well as advertising men and women, publishing executives, teachers of printing and of art appreciation, and others in the graphic arts.

Included in the courses are intermediate typography, problems in layout, history of the graphic arts, type faces, printing methods and reproductive processes, advanced typography, technology of printing, and advanced printing design. Instructors, in addition to Prof. Fuhrmann, will include Fritz Ludwig Amberger, designer and formerly professor at the Applied Arts School, Mainz; Charles W. Frew, typographer; Summerfield Eney, Junior, printing ex-

Kelly School at Los Angeles

A school for pressmen, giving instruction on the new A. T. F. 17 by 22 Kelly press, was held by the Los Angeles branch of American Type Founders, the series of five lessons ending on November 11. Much enthusiasm for the course was found among the eighty pressmen and apprentices enrolled. Sixty-five printing plants in the Los Angeles territory were represented by the students. Instruction also was given in the use and operation of the A. T. F. non-offset gun.

Celebrating the completion of the classes, a get-together party and banquet, presided over by B. C. Broyles, manager of the Los Angeles

branch, was held Armistice night. Addressing the assembled students following the dinner, Manager Broyles, though suffering from a severe sore throat contracted while on a business trip through Arizona, addressed the students and praised them for their achievement in finishing the course of instruction, assuring them the time and attention they had given to learning the proper care and the efficient operation of the Kelly automatic press would be of great value to them in their future work as well as in their progress in the search for knowledge.

Following the dinner the students were taken back to the branch office where they spent an hour or so in strengthening the contacts they had formed with their fellow craftsmen. Several of the students asked permission to address the assembly and strongly expressed their appreciation of the splendid co-operation given by branch-manager Broyles and his staff, and of the valuable knowledge they had gained as a result of the course of study.

Following the school of instruction on the Kelly press at Los Angeles, a similar school was opened at the branch offices of American Type Founders at San Francisco, under the supervision of Fred C. Braden, branch manager, with I. W. Judkins, special representative of the company from Elizabeth, New Jersey, who was the instructor at Los Angeles, serving in the same capacity at San Francisco. Ninety pressmen and advanced apprentices were enrolled at the time the course started. A series of five lessons on the new Kelly automatic press, 17 by 22, are included in the course, as well as instruction on the A. T. F. non-offset gun.

Useful Matrix Information

A new edition of its book entitled "Useful Matrix Information" is being distributed to the trade by the Mergenthaler Linotype Company. "How to Order Matrices," and "Key to Matrix



Directors of the Cincinnati Typothetae organization, left to right: J. L. Baarlaer, E. E. Armbrust, R. W. Bohnett, E. P. Rockwell, H. A. Nieman, A. H. Pugh, J. E. Richardson, and R. R. Hardin

One new director, Gordon E. Small, president of the Mailway Advertising Company, was elected. Three of the directors were reelected, these being: John Hennegan, of the Hennegan Company; A. H. Pugh, Pugh Printing Company; and J. E. Richardson, of the Ebbert & Richardson Company. The directing body, therefore, includes the foregoing men together with

pert of the Champion Paper and Fibre Company; M. C. Rinehart, II, on the staff of the Pittsburgh White Metal Company; J. W. Rockefeller, Junior, consulting printing engineer; and Karel L. Wolke, typographer.

Classes will meet on week-day evenings from six to eight o'clock at the Washington Square center of New York University, New York City.

Terms," "Matrix Bridge and Notch Information," "Keyboard Diagrams," and "All-Purpose Linotype Information," are some titles of sections listed among the new feature of this 120-page volume.

Printing Education Week

"More and more the 'many sided Franklin' is being appreciated, and it is particularly appropriate that schools of printing, and the printing industry generally, join with educational leaders in paying practical tribute to that phase of his amazing career which he prized highest—printing."

With these words the National Graphic Arts Education Guild opens its announcement of Printing Education Week, which this year will again center around the birthday of the printers' patron saint, Benjamin Franklin—January 17 to 21, 1938.

"It is the firm conviction of the National Graphic Arts Education Guild," the announcement continues, "that no greater honor could be accorded the Great American than to bring his name and the industry which gave foundation to his many achievements more definitely to the thought of the youth of the nation. Printing Education Week therefore makes a strong patriotic appeal, and as such has a place certainly in every one of the 2,500 and more schools in which printing is taught as a subject of instruction today."

The purpose of Printing Education Week, of course, is primarily to emphasize the work of education as it applies to the printing field. That is basic. The week also commemorates the 232nd anniversary of the birth of Franklin. Then it is the purpose of the activities of that week to bring to the attention of the printers in each city, as well as to the parents of students in the classes giving instruction in printing, the things which the instructors of those classes are endeavoring to accomplish in the way of education as it applies to printing. Furthermore, it is the purpose to inculcate in the minds of the students a better appreciation of printing and its many applications today.

Fifty Years With Same Company

Fellow workers of St. Elmo Newton, president of S. C. Toof and Company, Memphis, Tennessee—officers and employees—joined in paying honor to Mr. Newton on the occasion of his fiftieth anniversary in the service of the company, a reception and buffet supper being given in the Georgian Room of Hotel Peabody on Friday evening, November 19.

Mr. Newton started with the company as a ruler's apprentice fifty years ago, becoming foreman of the department, then later learning the art of bookbinding under Otto Zahn, widely known as an authority on binding. Turning to the sales end he eventually served as assistant sales manager, and later as sales manager, and in 1919 was elected vice-president of the company. In 1922, when Mr. Zahn retired, Mr. Newton was elected president, the position he still holds today.

Mr. Newton has taken an active part in the printing and lithographic fields, being president of the Lithographers Coöperative Association since 1927; serving as president of the Memphis Printers Association from 1923 to 1932. He is a director of the National Association of Lithographers, and has taken a prominent part in many other activities.

As an expression of their esteem, and as a tribute to his fair dealings with organized labor, Mr. Newton was presented with a life membership certificate by the International Printing Pressmen and Assistants' Union.

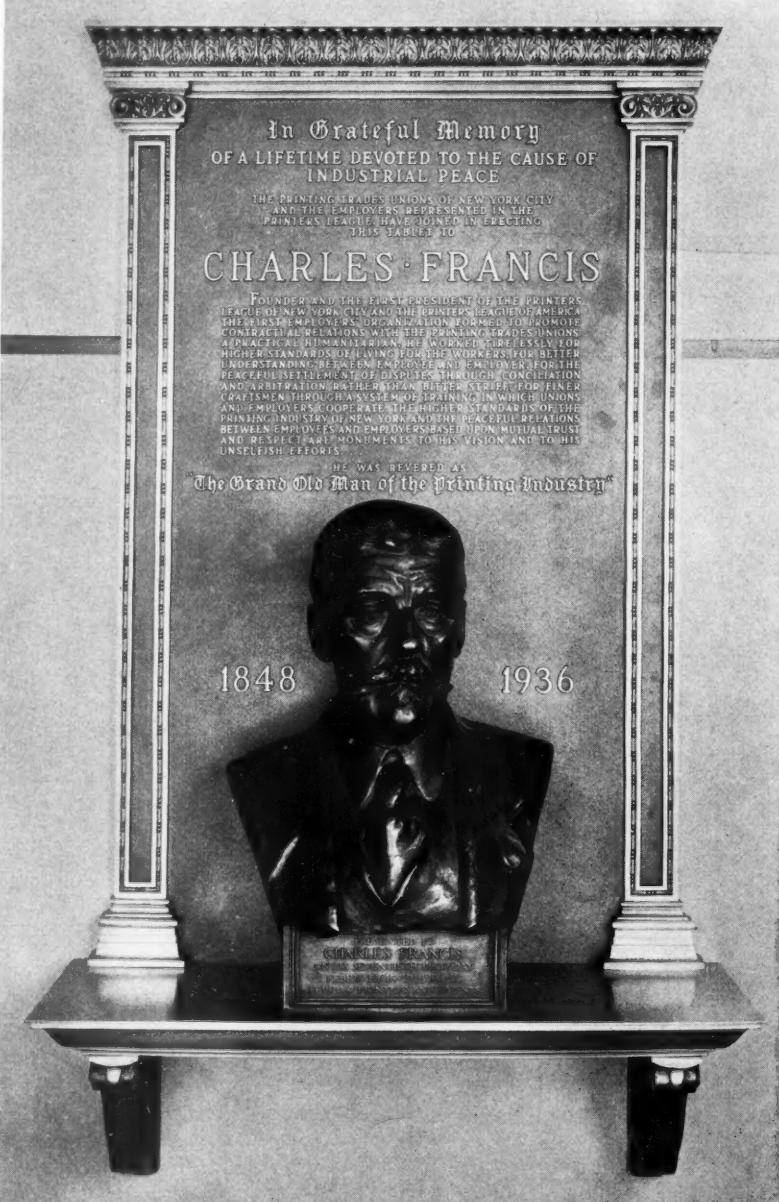
In Memory of Charles Francis

A tablet honoring the memory of Charles Francis, who gave so generously of his time and talents to the cause of industrial relations, was unveiled at special exercises held at the New York School of Printing on January 6, under the auspices of the Printers League and the printing trades unions of New York City. Mr. Francis, who established The Charles Francis Press and was for many years its head, was the founder and first president of the Printers League of New York City, as well as the Printers League of America, which were the first organizations formed specifically for promoting contractual relations between the printing trades unions and the employers of union labor.

The inscription of the tablet, dedicated to "The Grand Old Man of the Printing Industry," reads, in part: "A practical humanitarian, he worked tirelessly for higher standards for the

workers, for better understanding between employee and employer, for the peaceful settlement of disputes through conciliation and arbitration rather than bitter strife; for finer craftsmanship through a system of training in which unions and employers coöperate," concluding with, "he was revered as the Grand Old Man of the Printing Industry."

Listed among the speakers on the program for the unveiling ceremonies were Senator Major George L. Berry, president of the International Printing Pressmen and Assistants' Union; Mayor Fiorello LaGuardia of New York City; John Elliott, for the past twenty-five years chairman of the New York School for Printers Apprentices; and F. A. Silcox, formerly secretary of the Printers League of New York City, and now chief forester of the United States. The tablet was unveiled by John Elliott, who presided at the ceremonies.



Tablet in memory of Charles Francis, unveiled at New York School of Printing on January 6

Printing at Golden Gate Fair

The graphic arts will be accorded a prominent place at the Golden Gate International Exposition, which will be held in San Francisco, California, in 1939. Prominent, too, will be the display showing the part China had in the development of printing through the early centuries. An elaborate educational display is being planned as a feature of China Village at the exposition which, according to Chingwah Lee, "Mayor" of San Francisco's Chinatown, will establish the ancient Chinese origin of block and movable type printing, as well as lithography and the invention of paper.

China Village, which will cost in the neighborhood of \$1,200,000 and cover the area of a city block, will show the arts, economic life, and culture of Old Cathay. A tall pagoda overlooking the entire exposition grounds will rise in the center of the village, each floor of the pagoda being devoted to a separate phase of Chinese development through the centuries. One of the floors will be for the graphic arts display.

The statement issued by Chingwah Lee contains much of interest. "Despite the historical significance of Gutenberg," he says, "the Chinese lay claim to the invention of printing. They also had a form of lithography that antedated block printing. The practice dates back to 175 A. D., when rubbings were taken of the fine calligraphy of the Confucian classics on the stone tablets in front of the national academy. These lithographs were made by placing on top of the block a thin felt and then a moistened sheet of paper, which were forced into the depressions. A sized ink was then rubbed over the flat surface which gave a reverse impression on the paper."

The manner of making these ancient litho rubbings, it is stated, as well as the technique of printing from seals and blocks, will be demonstrated in the exhibit. Specimens of early block printing also will be shown, likewise examples of the early type, first molded from earthenware in 1049 A. D., and later made of tin and bronze. The story of the invention of paper in 105 A. D., including the early use of hems, rags, wood pulp, silk, straw, bark, and various other fibers in the development of fine printing papers, will be illustrated. Paper flecked with metallic flakings, painted paper, bamboo, rice, and other fancy papers, states Chingwah Lee, will be shown to be entirely Chinese in origin.

The display will include more recent Chinese manufacture of paper products, as well as examples of contemporary Chinese printing. A Chinese composing room will be in operation.

A modern American graphic arts show will be on display in addition to the Chinese exhibit, this to be in the Hall of Business Efficiency of the Pageant of the Pacific on Treasure Island. All phases of the graphic arts will be covered.

Eddie A. Fredrickson Dies

Eddie A. Fredrickson, manager of the Harvester Press, and active in the work of the Printing House Craftsmen's clubs of Chicago and throughout the Middle West, died on November 26, 1937, at St. Luke's Hospital, Chicago. Born in Chicago in 1885, Mr. Fredrickson spent the early years of his life in Princeton, Illinois, where he was taken, when about one year old, following the death of his father. He returned to Chicago some thirty-two years ago, securing employment in the bindery of The Harvester Press, the printing plant of the International Harvester Company, working his way upward into the office, then into the position of assistant superintendent, later superintendent, being made manager about twenty years ago.

Serving in various offices and as chairman of committees in the Chicago Club of Printing House Craftsmen, Mr. Fredrickson was elected to the presidency in 1927. In 1933 he was appointed chairman of the entertainment committee for the international convention of the craftsmen, which was held that year in Chicago. He had frequently been a delegate to international conventions, and attended the one in



E. A. FREDRICKSON, 1885-1937

Cleveland during this past summer. He had been in attendance at the meeting of the Chicago craftsmen on November 16, and was taken ill on his way home, being removed to St. Luke's Hospital on November 19, where he died seven days later.

In addition to his activities in the Craftsmen's movement, Mr. Fredrickson was also an active member of the Old Time Printers Association of Chicago, a member and past president of the Lincolnshire Country Club, a member of the Olympia Fields Country Club, and Masonic organizations. Knight Templar services were held at his home in Crete, Illinois, on November 29. Final services were at Princeton cemetery.

In addition to his widow, Viola, two daughters, and one son, Mr. Fredrickson is also survived by his mother, who is now ninety-three and is still living in Princeton, Illinois.

U. T. A. Executives Meet

Members of the Executive Committee of the United Typothetae of America met at the national headquarters offices in Washington, D. C., on December 2 and 3, the business before the committee being made up mainly of matters referred to the committee for action by the Cleveland convention. Present at the sessions, which were presided over by the new president, George H. Cornelius, were B. B. Eisenberg, of Cleveland, Ohio; O. T. Wright, of Washington, D. C.; W. F. Riecker, New York City; J. L. Cockrell, Tulsa, Oklahoma; Walter B. Reilly, Lowell, Massachusetts; Harry O. Owen, Chicago, Illinois; H. F. Ambrose, Nashville, Tennessee; and Elmer J. Koch, the secretary, of Washington, D. C.

Canadian Printing Bureau Jubilee

Nearly five hundred members of the staff of the Government Printing Bureau of Canada, department of public printing and stationery, assembled at a banquet on December 2, 1937, to celebrate the fiftieth anniversary of the bureau. The banquet was held under the auspices of the Benefit Association of the department of public printing and stationery, the president of the association, Capt. A. H. MacDonald, acting as the chairman and presiding officer. Government officials were among the guests of honor and speakers. The banquet was held at the Chateau Laurier, Ottawa.

The Benefit Association, as explained by Captain MacDonald, its president, was formed for the welfare of Printing Bureau and departmental employees, as the Civil Service Act did not take into consideration certain classes of employees of the department. In the past ten years \$65,000 has been paid out in death benefits by the association, and around \$9,000 for illness and other causes. Efforts, it seems, are being made to obtain for the employees some of the benefits enjoyed by other government branches. Encouragement along these lines was extended by one of the speakers, V. C. Phelan, president of the Civil Service Federation of Canada, who said, in part: "I think that through persistence and persuasion the Minister and the Civil Service Commission will become reconciled to according superannuation, leave, and other benefits to the Printing Bureau while retaining prevailing wage rates."

Along the same lines, the Secretary of State, Hon. Fernand Rinfret, after paying tribute to the efficiency and administrative ability of the King's Printer, J. O. Patenaude, I. S. O., and to the excellent spirit prevailing among the employees under his jurisdiction, explained that "prevailing wage rates are paid employees of the bureau, and it is treated much as though it were an industry. Since it is regarded as an industry, this fact makes it difficult to handle it on the same basis as some other Government departments. I am perfectly willing," he continued, "to recommend a closer rapprochement between the Printing Bureau and the Civil Service Commission. It is the desire of the Government to see if we can do more along these lines. In principle, I feel that the present system is a good one."

The possibilities of a new and modern building and plant for the department of public printing and stationery were also mentioned by Secretary of State Rinfret, who said that the present building was very venerable but somewhat obsolete. "I think I can say with a degree of confidence," he said, "that before very long we will have plans ready for a new printing plant, more efficient, more convenient, and better suited to the needs of the branch."

Lowell B. Dana Dies

Lowell B. Dana, vice-president and general manager of the Dana Printing Company, of Muskegon, Michigan, died suddenly, apparently from a heart attack, at his home on Monday night, December 6. He had just returned to his home from his office, and complaining of feeling tired he went to his bedroom to lie down, passing away shortly after. He was forty-seven.

Taking an active part in various community affairs and civic activities, Mr. Dana was held in high esteem. His father, Edward B. Dana, who has been seriously ill at his home in Muskegon, was for many years the editor of the Muskegon *Chronicle*, and is now the head of the Dana Printing Company. The company recently completed an extensive new printing

plant near the Muskegon and Heights limits, having been located for long on Western Avenue.

Graduating from the Muskegon High School about 1909, after having made quite a name for himself as a football star, Lowell B. Dana went to Dartmouth College where he gained prominence as an all-eastern football choice and was picked by many sports writers for the all-America eleven. After graduating from Dartmouth he coached at Cincinnati, then entered the varnish business in Cincinnati and Grand Rapids before joining his father in the printing business at Muskegon.

Cost-and-Production Survey

For the purpose of revising its "Green Book," comprising production standards, the New York Employing Printers Association is making a study of the various phases of production, included among which is a production and cost survey of machine typesetting. Members of the New York Typographers Association are coöperating in the survey of submitting material to aid in establishing definite standards. Proofs of all work done are submitted by the machine typesetters, the time required for production being given on the proofs. In addition to developing the average figures for determining production standards, each typographer submitting proofs is given a statement showing how he stands in his own production in relation to the standard figures of the Green Book.

Nashville Newspapers Join Up

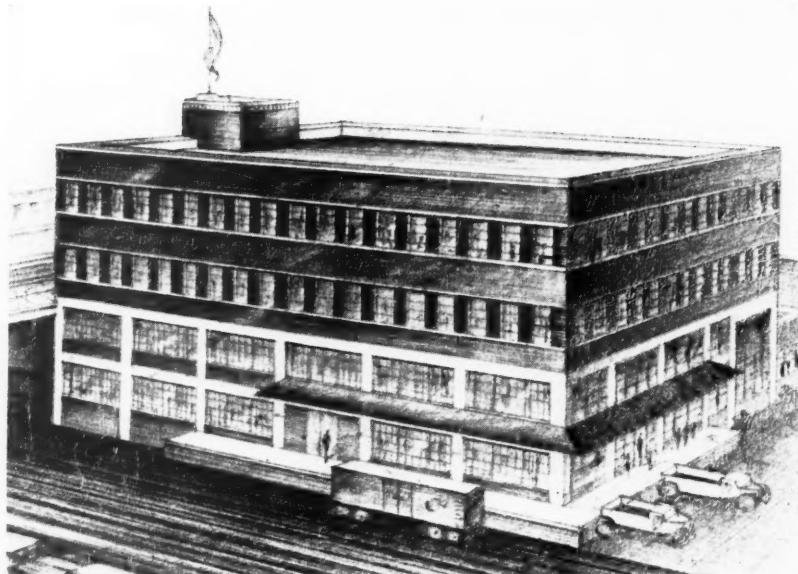
Recognizing that coöperation is better than competition in combating rising costs of newspaper operation, two papers of Nashville, Tennessee—the *Banner* and the *Tennessean*—have joined together in the formation of a separate corporation which will take charge of the advertising, circulation, and mechanical phases of the production of the two papers, yet leave each one free and independent so far as editorial and news policies are concerned.

The Newspaper Printing Corporation is the name of the new company. James G. Stahlman, publisher of the *Banner*, will head the corporation as chairman of the board. A building is now being built to accommodate both papers; until it is ready for occupancy the *Tennessean* will be housed in the quarters now occupied by the *Banner*.

Under the new arrangements the *Banner*, which has been issuing evening and Sunday editions, will discontinue its Sunday edition, while the *Tennessean*, which has been issuing morning, evening, and Sunday editions, will discontinue its afternoon and evening edition.

A joint statement issued by the two publishers—Silliman Evans, of the *Tennessean*, and James G. Stahlman, of the *Banner*—said, in part: "We have determined to turn those revenues which have heretofore gone into uneconomic business strife into the production of better newspapers from every standpoint. The daily newspaper publishing business in Nashville has been on an unsatisfactory basis for many years. . . We have formed the Newspaper Printing Corporation, an agency corporation charged solely with the production of our respective newspapers. This corporation will have charge of the advertising, circulation, and mechanical processes of the Nashville *Banner* and the Nashville *Tennessean*. Each newspaper will preserve its respective corporate identity."

"Costs of newspaper production have been mounting for years," the statement continues. "Taxes, labor, materials, have been gradually diminishing the profitable return from newspaper properties. Within the past three years



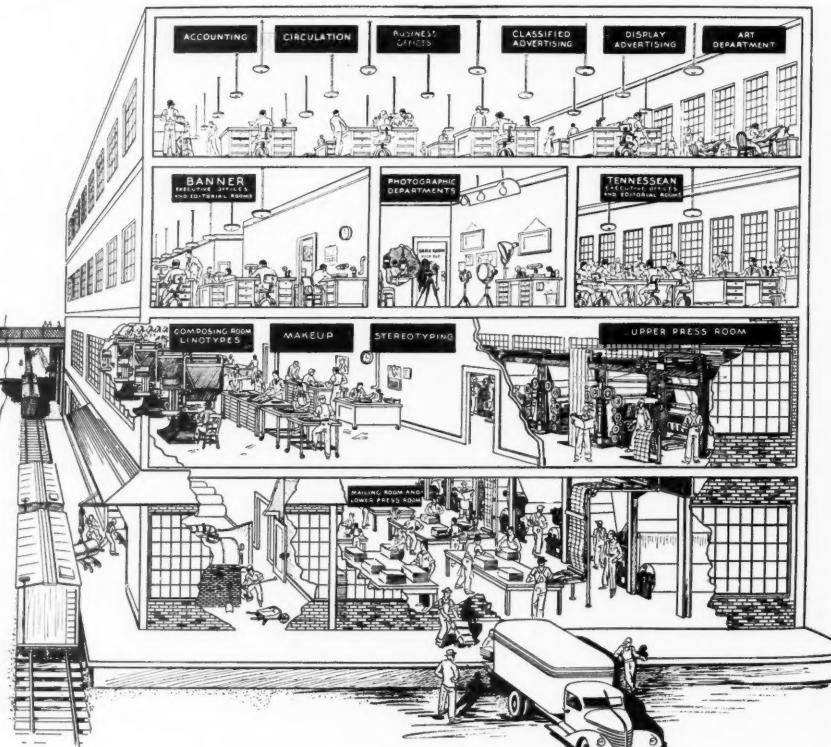
Two Nashville, Tennessee, newspapers, the *Banner* and the *Tennessean*, will share this new building

newspapers have faced an increase of \$10 a ton on news-print, while advertising revenues, due to the recent state of business generally as well as other factors, are on the decrease. All these are contributors to an unsatisfactory newspaper situation. We look to the future with an assurance and faith."

The plan, it was further stated, is no new departure in the newspaper publishing business, but is a localized adaptation of plans that are being successfully carried out elsewhere. "Each of us," it was also said in the statement issued

by the publishers, "is endeavoring to apply ordinary common sense to a joint situation."

This new arrangement has been hailed as a progressive step by the manager of the Southern Newspaper Publishers Association, Cranston Williams, of Chattanooga, who predicted that the same step will be taken by other papers over the country, saying that increased production costs to newspapers is necessitating curtailment of expenses, and that the plan adopted by the *Banner* and the *Tennessean* for combining the production will achieve that end.



The *Banner* and the *Tennessean* will retain individual editorial and news policies, but will have the advantage of joint advertising, circulation, and production facilities of the new corporation

Buy Paper Through Printer

Consulting the printer on all matters pertaining to the production of printed matter, and buying through the printer, formed the theme of a folder distributed by the Western Paper Merchants Association at its exhibit during the recent direct-mail show held at the Sherman Hotel in Chicago. The main point emphasized in the association's exhibit at the show was that buyers of printing can secure better results when the paper they use is purchased through the printer.

Due to its wide interest we reproduce the text of the folder, which reads: "Paper . . . you see it everywhere you turn . . . it is a necessity to progress . . . it is the background for all direct-mail advertising and printed matter. Because paper is used so extensively, there are naturally many kinds manufactured for printing purposes. Their proper use is known best by those who handle it most. Printers handle it constantly, and generally can recommend the best paper for a printing buyer's requirements. Much of a printing buyer's time and money can be saved by consulting with a printer when planning direct mail and other printing requirements.

"As good printing is made possible only through the closest coöperation between artist, typographer, engraver, electrotyper, inkmaker, and paper salesman, turn your jobs over to a printer and make him responsible for their production from start to finish. The paper merchants listed elsewhere in this folder stand ready at all times to coöperate with you on your paper problems through your printer. They will also gladly submit samples and dummies on request without cost or obligation."

Stoddard Solvent Used

The *Technical News Bulletin* of the National Bureau of Standards, issue for November, 1937, calls attention to a second edition of the pamphlet known as "Commercial Standard CS3-38, Stoddard Solvent." This solvent, it is stated, is a petroleum distillate used primarily for dry-cleaning garments and textiles. It is further stated, however, that it has recently been used also for other purposes, among them in printing plants for the cleaning of machine parts, plates, type, and so on, since it is distinctly safer from a fire-hazard standpoint than motor gasoline.

The pamphlet, which is available through the superintendent of documents, Government Printing Office, Washington, D. C., at five cents a copy, gives the revised specifications, but applies wholly to the dry-cleaning industry, the solvent being the result of work done under the supervision or direction of the National Association of Dyers and Cleaners, and taking its name from the president of that association, W. J. Stoddard, of Atlanta, Georgia, who was the active leader in having the studies made.

I. P. I. Color Calendar for 1938

Due to the many requests it received for copies of the monthly color inserts used in its advertising for the past year, the International Printing Ink Corporation, of New York City, has incorporated the original plates in a monthly calendar for 1938. Adding to its attractiveness is a high degree of usefulness, for in addition to furnishing the color plates, the whole ensemble presents a color calendar which should prove a useful guide to planning color combinations and harmonies. Calendar dates for each month replace the advertising copy that appeared on the original inserts.

Designed for printers, lithographers, advertisers, packagers, artists, and others who use

color daily, the I. P. I. Color Calendar for 1938 offers a wide range of two-color combinations, as well as many three-color selections—2500 of the first and 60,000 of the latter, it is said. The sheets of the calendar, fastened together at the top with a special metal binding so they are in loose-leaf form, are notched so they may be removed easily from the binding and likewise easily replaced, thus facilitating the combination of various related color groupings.

Los Angeles Printer Honored

The reward of work well done is more work, said a good preacher many years ago, and so it has proved with Robert A. Heffner, president of The Sterling Press, Los Angeles, California. In recognition of his excellent services during his twenty-five years of activity in Masonic and Shrine circles in Southern California, Mr. Heffner was recently chosen for the position of



Color guide and calendar by the International Printing Ink Corporation, New York City

There is a calendar sheet for each month of the year. The background of each sheet is designed in a series of colors within the range of one hue or its neighbors on the hue circuit; and the colors were so designed that a comprehensive range throughout the spectrum would be covered by the twelve sheets. On the first sheet, or a separate sheet preceding the first month, are instructions for choosing colors according to the complementary, neighboring, and triad principles; also on using the color-calendar sheets to get the greatest number of color schemes. Preceding each month's color sheet are brief notations telling why the colors were selected for the particular month, and suggesting colors on other calendar sheets which might be combined with them to advantage.

Letterpress and offset printing are combined in the calendar, also gold and silver metallic inks, Ben Day plates, and so on. Accompanying the calendar are two gray masks to simplify color matching and color selection.

director-general for the Imperial Council Session of the Shrine of North America, which is to be held in Los Angeles early next June. Immediately upon his appointment Mr. Heffner started preparations for bringing 100,000 Shriners and their families to Los Angeles. Mr. Heffner has held many high offices in the various Masonic bodies of Southern California, is a past president of the Los Angeles Rotary Club, and has also been active in various other affairs of a civic nature.

Milton C. Rosenow Dies

Milton C. Rosenow, president of the Rosenow Company, direct-mail advertising specialists, Chicago, died at the Methodist Hospital, Gary, Indiana, on November 26, following injuries sustained in an automobile accident which occurred on November 16. A son of the late Max G. Rosenow, the founder of the company which bears his name, Milton C. Rosenow, who was forty-four years of age, was widely known as

an authority on direct mail, and also as an expert on direct-color photography, being given considerable credit for the rapid advance of full-color photography for advertising illustrations in recent years. He was one of the first to import one of the one-shot three-plate cameras into the United States.

The business of the Rosenow Company will be continued under the direction of Lloyd M. Rosenow, the surviving brother, and a group of associates who have been affiliated with the company for many years.

The Most Perfect Color

An exceedingly interesting folder, of eight pages and French-fold cover, carrying the title, "The Most Perfect Color in the World," comes from Faber Birren, the color specialist, of New York City. The color is shown, first on the front cover where it is used for printing the word "Color," then as a solid tint for the two inside pages of the cover, and again on the inside pages where three blocks are printed with it, a square, a circle, and a triangle in solid tints.

"No other color has its merits," starts the reading matter, and it continues: "No other color, pure hue, tint, or shade, has features so neatly artistic as well as practical. First, it is neither light nor dark. It is a full color, rich and substantial in its tone. It is neither garish nor prudent. It is neither impudent nor amorous. It is neither warm nor cold, but a color that suggests the agreeable union of warmth and coolness. Thus it is neither masculine nor feminine. It is endowed with a universal quality of appeal."

"It is neither advancing nor retiring. That is, it exerts no change on the eye focus. It is therefore functional in every sense of the word. While blue and green colors make the eye near-sighted, while red and orange make the eye far-sighted, this color does neither, for it is a perfect compromise between warmth and coolness.

"Oddly, it is the direct complement of green, which many think to be the best all-around color. Better than green, however, it is the natural hue of twilight, soft and restful. It is a 'psychological' color not found in the rainbow. It has no dominant wave length to be measured in a scientific instrument. This is because it blends the two extreme ends of the spectrum. Excluding gray, it is the most neutral of all colors. Yet it has mellowness and life. It is a definite color and not the absence of color. It harmonizes with white and with black. It harmonizes with red, with yellow, green, and blue. Almost every color looks well with it. And it is strangely unconventional and beautiful."

Mr. Birren does not give the color a name, and lacking his designation we should say it is of a lavender shade, orchid, or mauve. Pleasing, it is indeed, and it is beautiful—rather subdued after the glaring reds and other strong colors we have been accustomed to seeing in so much printed matter. It is worthy of use in a great amount of printed matter where distinction is being sought. Undoubtedly it will have a popular reception.

E. A. Le Gros Killed

Emil A. Le Gros, widely known in photoengraving circles over the country as one of the active leaders of the industry, was killed Friday night, November 26, when struck by a coal truck while crossing a street intersection. Entering the photoengraving business in 1889, Mr. Le Gros, who was sixty-three years of age, was vice-president of the McGrath Engraving Corporation, Chicago, which company he joined in 1920, becoming vice-president in 1924.

WHAT'S NEW - - WHERE TO GET IT

To the Intertype Regal sizes has been added the 5-point, giving twelve sizes in the range from 5- to 14-point. Each of the sizes is offered with either a bold face or italic combination. Specimen lines of the 5-point Regal are shown here.

The Intertype Corporation has also announced that its Vogue series, a specimen of the 24-point size of which is shown here, has been cut in sev-

THIS PARAGRAPH IS set in 5 point Intertype Regal on a 6 point slug. This size is duplexed with bold. Regal is made in twelve sizes, most of which can be obtained in either a bold face or an italic combination. ABC abc \$1234567890

ABC abcdef 2
ABC abcdef 2

Condensed, and Bold Condensed, for keyboard linotypes, and from 18- to 72-point in the light and bold condensed for the all-purpose linotype. They are available in Gothic Number 13 from 18- to 36-point for keyboard linotypes, and from 18- to 72-point for the all-purpose linotype.

"The use of these Unique Capitals gives the user of Erbar or Gothic Number 13 an extra and different looking font, in each instance, with the addition of only ten or eleven characters," states Mr. Griffith, who adds: "The regular characters, of course, make fine newspaper heads, and are useful in many other forms of printing; but the substitution of the Unique Capitals for the regular capitals gives each font a different appearance and one that can be highly effective in advertising and various other kinds of commercial printing." A line of the Unique Capitals in Erbar Medium Condensed, 28-point, is shown here together with a line of the regular characters.

ANNOUNCED BY the Intertype Corporation among the latest faces being offered commercial printers are the Nova Script, which is cut in the 18-point as shown in the accompanying

SIX POINT DE LUXE GOTHIC
SIX POINT DE LUXE GOTHIC

Eighteen Pt. Nova Script

specimen line, also the DeLuxe Gothic with bold which is now ready in several sizes and two combinations. Lines of the DeLuxe Gothic also are shown here.

STYMIC BOLD CONDENSED has been added to the group of Stymie faces offered by American Type Founders, this being the eleventh face in the Stymie series. A space-saving version of the well known Stymie Bold, this new face is available in nine sizes, available at all A. T. F.

Stymie Bold Condensed

branches. Stymie Bold Condensed, the announcement states, further increases the typographic versatility of printers and typographers who work with the complete Stymie family.

CAIRO AND CAIRO BOLD are included among the most recent two-letter matrix combinations announced by the Intertype Corporation. Speci-

AEGKMNWSY
AEGKMNWSY

announcement received from C. H. Griffith, vice-president in charge of typographic development. The new capitals are available in sizes from 18- to 34-point in Erbar Light Condensed, Medium

2-Letter Mats
2-Letter Mats

men lines of these faces are shown here, and complete information may be secured from any of the company's agencies.

TWO NEW MODELS have been added to the Blue Streak linotypes, the Mergenthaler Linotype Company announces—Blue Streak Master Models 31 and 32. They are not new machines in the sense that they are radically different, from a mechanical standpoint, from their predecessors. They are new, however, in the sense that they represent the response of the company to the composing-room needs of today—needs which express themselves in terms of greater face capacity on the machine, with consequent less changing of magazines; faster changing of magazines when that operation becomes necessary, with consequent more time for the main business of producing slugs; and sound and rugged construction for dependability of operation and ease of maintenance.

These new models, it is stated, are four-magazine versions of the previous Blue Streak Models 8 and 14. In simplicity, flexibility, adaptability, plus increased capacity and production, the Master Models indicate substantial engineering progress. Master Model 31 can carry four magazines, making eight faces, display or text, instantly available. Master Model 32 can carry eight magazines, four main and four wide auxiliaries, with as many as twelve faces, display or text, instantly available.

For conditions calling for fewer faces on the machine, each model may be had with one, two, or three main magazines, and the Master Model 32 with one, two, or three wide auxiliaries. Each model has the optic-aid front, the one-turn shift, and all the other Blue Streak features applicable to single-distributor models. Each may be equipped with six molds, in various combinations; with the universal self-quadder, which quads and centers, and is also available for automatic indentation and for low-quadding, and with the Mohr lino-saw.

New and exclusive features, in addition to the many Blue Streak features of construction, it is stated, include an in-built magazine quick-change construction; one-piece magazine frame-guide rails; an easily adjustable channel entrance; a straight-line escapement; a "channel chooser"; an improved assembling elevator; interlocking assembler and assembler entrance covers; reinforced keyboard cam-yoke frames; and satin-finished chromium plating.

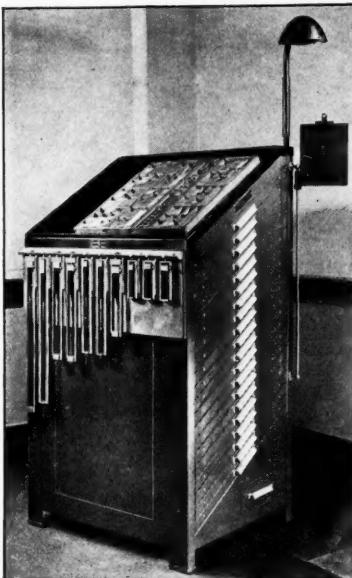
The in-built magazine quick-change construction is a new contribution to ease and speed of magazine changing. The rails are permanently attached to the magazine frame housing, and when not in use they fold back out of the way. All magazines are changed from the front of the machine. Swinging down, the left rail raises the magazine clear of the escapement and, with the right rail, provides the sturdy track for the magazine to slide down, the rails retaining all the weight of the magazine until it is clear of the machine. A magazine-locking device prevents operating the left rail unless the matrices are locked in the magazine. This is an additional safety device which prevents operating the rail to change the second, third, and fourth magazines unless the necessary clearance has been provided through the operation of the magazine separating handle.

Increased sensitivity and decreased weight brought about by the direct action from the key-rods to the escapement pawls results in less wear on the keyboard rubber rolls. The channel chooser is behind the keyboard and facilitates the setting of the short keyrods for any desired 90- or 72-channel sequence, making possible the changing of the capacity and range of the machine with routine variations in the demands upon it.

Other features add to the simplicity of operation as well as ease and speed, and the satin-

finish chromium plating gives the Master Models a smartness of appearance, the chromium giving a durable finish, and the satin finish being non-glare.

A NEW UNIVERSAL MATRIX Cabinet, designed to facilitate handling with maximum rapidity, and bringing everything required in producing composition within easy reach of the operator, has been announced by the Ludlow Typograph Company. Of standard ludlow matrix-cabinet height, this sturdy steel cabinet has enlarged cases in which all standard ludlow matrices,



Universal Matrix Cabinet for ludlow compositors, announced by the Ludlow Typograph Company, Chicago. Below: matrix cases slide on roller bearings with smooth, in-and-out action



roman or italic, and of any point size, stack upright in the box compartments. These enlarged cases have materially increased matrix-holding capacity, and the cabinet offers advantages in the way of supplementing the regular ludlow matrix-cabinet equipment of newspaper and other composing rooms making more frequent use of the larger point sizes.

The standard roman case can readily be converted into an italic case by means of special angular italic filler blocks which are provided, and which easily can be inserted or removed. A vertical channel the full depth of the case extends along the inner side of each matrix case, and this channel may be divided into as many as eleven convenient boxes for extra characters

by means of removable cross partitions; or, with a steel pica scale attached alongside of the channel, it may be used for assembling long lines when desired.

On the commodious sloping working top of the cabinet are separate unit space trays containing a complete assortment of all spaces and quads, and the stick rack on the front of the cabinet will hold ten ludlow matrix sticks. Other conveniences include the sliding copy holder and lamp fixture; also roller bearings on which the matrix cases slide, thus assuring easy in-and-out action regardless of the number or size of the matrices in the case.

A NEW SHOWING of Georg Salter's type face known as Flex is presented in an attractive eight-page folder, 7 1/4 by 10 1/2, printed in Holland, and issued by the Continental Typefounders Association, New York City, by which company the type face is imported into this country. What might be termed a "ribbon" type, Flex offers possibilities for attractive display, preferably for an occasional word or two, in various kinds of printed matter where an unusual effect is desired. Copies of the folder may be secured by addressing the company.

A NEW SAMPLE BOOK showing the Olde Quill Deckledge Papers has been received from the Rising Paper Company, Housatonic, Massachusetts. Attractively planned and printed, this sample book, 6 by 9, shows the new range of colors making up the line of Olde Quill Deckledge, and includes examples of work produced by gravure, letterpress, offset, and embossing. The new sampling, it is stated in the introductory page, presents two important changes in this long-established and well known paper. The range of colors has been completely revised to suit the requirements of today's advertising needs. Also, Olde Quill is now surface-sized, making it suitable for offset lithography and gravure printing, at the same time maintaining its printing qualities for letterpress work. Several samples of envelopes to match the papers are shown, envelopes being made in all colors in five standard sizes and two styles, also being available in special sizes and styles. Colors included in the Olde Quill Deckledge line are white, ivory, blue, green, yellow, and oakleaf brown. Copies of the sample book are available to our readers upon request on business stationery addressed to the company.

AIRKING HUMIDIFIERS, manufactured by Airking, Incorporated, Chicago, are designed to eliminate such obstacles to good printing as wrinkled sheets, curled edges, static electricity, and the like. Controlled humidity, as printers know, is an important factor in plant operation. Airking humidifying units, made in various sizes, are designed for simplicity of operation. By means of an adjusting dial on the humidistat, the control is set automatically to maintain any desired relative humidity up to 50 per cent, which ordinarily is the maximum ever required. When the humidity is lower than desired, water flows through the spray heads onto the steam coil where it is evaporated, thereby adding additional moisture to the air. The dry air forced through the unit by the fan readily absorbs the moisture and distributes the humidified air through the room. No further attention is required. (The Airking Humidifier can be used as a circulating unit during the summer months.) According to the manufacturer, any plumber, steamfitter, or engineer can install an Airking in a few hours. Electrical connections are made as a part of each unit, ready to connect to nearest socket. The unit is suspended from the ceiling, thus requiring no valuable floor space.

The Inland Printer

J. L. FRAZIER, Manager

Published Monthly by The Inland Printer Company
205 W. Wacker Drive, Chicago, Illinois, U. S. A.

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THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in typewritten manuscript.

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Two years, \$7.00; one year, \$4.00; payable always in advance. Sample copies, \$0.40; none free. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Subscribers should avoid possible delay by remitting promptly.

Foreign Subscriptions—To Canada, \$4.50, postage prepaid; to countries within the postal union, \$5.00 a year in advance postage prepaid. Make foreign money orders payable to The Inland Printer Company. Foreign postage stamps are not accepted.

FOREIGN SUBSCRIPTION AGENTS

The MacLean Company of Great Britain Ltd., 2, 3, & 4, Cockspur Street, London, S.W.1., England.
Wm. Dawson & Sons, Cannon House, Pilgrim Street, Ludgate Circus, London, E. C., England.
Alex. Cowan & Sons (Limited) General Agents, Melbourne, Sydney, and Adelaide, Australia.
Alex. Cowan & Sons (Limited), Wellington, New Zealand.
F. T. Wimble & Co., 87 Clarence Street, Sydney, N. S. W.
John Dickinson & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
A/S Narvesens Kompagni, Postboks, 125, Oslo, Norway.
Maxwell Abrams, P. O. Box 1112, Johannesburg, South Africa.
Benjamin N. Fryer, c/o Newspaper News, Lisgar House, Wynyard Square, Sydney, N. S. W., Australia.
Warwick Bock, C. P. O. Box 287, Auckland, New Zealand.
Akateeminen Kirjakappa, Helsinki, Finland.
Acme Agency, Casilla Correo 1136, Buenos Aires, Argentina.
Maruzen Co., Ltd., 6 Nihon, Tokyo, Japan.
ORBIS, P. O. Box 240, Praha, Czechoslovakia.
Harry S. Tomita, P. O. Box 1230, Honolulu, Territory Hawaii.
S. Christensen, P. O. Box 536, Montreal, Canada.

WANT ADVERTISEMENTS

Prices for this department: Under the heading "Situation Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum, \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order.

ADVERTISING—HOME STUDY

THE ADVERTISING MINDED pressman and printer is qualified to make the most money. Many have graduated from this long established school. Common school education sufficient. Send for free booklet outlining home study course and requirements. PAGE-DAVIS SCHOOL OF ADVERTISING, 3601 Michigan Ave., Dept. 9508, Chicago.

INSTRUCTION

PEOPLE FROM ALASKA, California, Washington, Florida, Seattle, Honolulu, and all America attend Bennett's School to learn his method of operating; his record is 12,130 ems for eight hours; established 1912; both practical and home instruction. Free catalog. BENNETT'S SCHOOL, Maumee, Ohio.

EQUIPMENT FOR SALE

MATS—6 $\frac{1}{4}$ pt. Ionic No. 5 with B. F. No. 2, \$20.00 complete font. Proofs available. Free Press, Burlington, Vt.

FOR SALE

SPECIAL OFFERING—MOTORS FOR OPERATING PRINTING MACHINERY, 25 $\frac{1}{4}$ H.P. variable speed, 110 and 220 volt, alternating current motors with speed controllers, \$19.00 each 1/3 H.P., 110 volt, 850 speed, alternating current motors \$11.50 each. Also larger motors. Electrical Surplus Company, 1885 Milwaukee Ave., Chicago, Ill.

CHANDLER & PRICE Craftsman 14 $\frac{1}{2}$ x22 with Automatic Feed. Press No. XK185—Cline Electric Equipment, 1 $\frac{1}{2}$ H. P. Motor—110 V., 60 cycle—single phase. Reasonably Priced. F. O. B. our Plant at New Britain, Conn. North & Judd Mfg. Co., New Britain, Conn.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 720 S. Dearborn Street, Chicago, Ill.

FOR SALE: Linotype composition plant, middle western city, two machines, modern type faces, plenty of magazines. Can be handled for small amount of cash. J 89.

FOR SALE—44-inch Twentieth Century Cutter; rebuilt; fully guaranteed. J 5

GOING INTO OFFSET OR PHOTO-ENGRAVING? Write for Bargain List Cameras, Lenses, Screens, Printing Frames, etc. Can save you 50% on many items. W. L. Moore, 4829 Woodward Avenue, Detroit.

PRICES REDUCED—Hammond routers and type-hi planers, now \$79.50 and up. HAMMOND MACHINERY BUILDERS, 1616 Douglas Ave., Kalamazoo, Michigan.

LINE WORK—To 10 inch, \$1.00. Estimates Free. Richardson, 705-I Longfellow, N. W., Washington, D. C.

SITUATIONS WANTED

PROOFREADER: Young man, 4 $\frac{1}{2}$ years experience, non-union. Prefer book and magazine work. Now employed. References. J 44.

PRESSMAN, cylinders, job cylinders, wants position; 20 years' experience halftone, job and color. J 978

Managers and Superintendents

PRODUCTION or BUSINESS MANAGER—Seasoned, capable, dependable; has had exceptional training. Large or small city. Central or Eastern states. J 987

Advertising

ADVERTISING CREATIVE MAN. Fine lay-out artist. Can do some working drawings. 20 years in printing production, estimating, sales management and publication advertising. Good man for promotion and creative work in large plant, or executive for smaller plant. J 91.

Why don't you use classified advertising?

Use CAMPBELL MAILING BOXES for Shipping Catalogs, Books, etc.

Sell CAMPBELL TAGS for PROFIT

Write for FREE Printers Tag Portfolio giving full details about Campbell Tags and Tag Profits!

Campbell Box & Tag Company
Main & Inland Sts., South Bend, Ind.

PRODUCT STAMPS

... TO MAKE LETTERS SHORTER

Write for Free Booklet

McLAURIN-JONES GUMMED PAPERS

Brockfield, Mass.

Megill's Patent
SPRING TONGUE GAUGE PINS
Reg. U. S. Pat. Office

QUICK ON. The universally popular Gauge Pin. \$1.80 dozen, 50c set of 3.

Megill's Gauge Pins for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request
THE EDWARD L. MEGILL COMPANY
Established 1870
761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent DOUBLE GRIP GAUGES

VISE GRIP. Adjustable. Used for any Stock. \$1.75 set of 3.

Monotype

MONOTYPE COMBINATION MACHINIST - OPERATOR—twenty years fine commercial—Trade plant—Advertotypographic experience encompassing all Monotype faces and casting equipment. Education—training—ability offered high grade advertising typographer. Over seven thousand ems Clean proof. Operating—executive keyboard and/or caster. Employed. Union. J25.

Linotype

LINOTYPE OPERATOR—An operator available after January 1st, is open for position. 20 years experience in all branches of typesetting. Minimum guarantee 6,000 ems per hour. Good worker; no staller. Can operate any style machine, including quadding. Will prove an asset to anyone requiring a real operator. J 94.

LINOTYPE MACHINIST OPERATOR: Union; 20 years experience; now employed. Capable handling any class of work. Chicago Territory Preferred. J 93.

Pressroom

PRESSROOM FOREMAN—15 years as foreman in a 30 press shop; has had a wide range of experience on all classes of work on one-color, two-color and perfecting presses. A man who has made a complete study of pressroom management and the best proven time-saving methods, that will reduce make-ready time, eliminate spoilage, improve the quality of the product, who also realizes the importance of making production meet estimates. Forty-two years old, married, can furnish the very best of references. Chicago or vicinity. J56

CYLINDER PRESSMAN OR WORKING FOREMAN. Experience far above usual on fine half-tone or color printing and all commercial work. Miehle single or two-color presses. Some experience other presses. Prefer small or medium size shop requiring first-class man. J 74

HELP WANTED

TYPOGRAPHER who can visualize copy, layout and markup for others, and also set type himself. Should know ad composition and all kinds commercial printing, including fine work. Splendid future for quick thinker with large union plant in beautiful Western city 300,000 people. J 90.

Salesmen

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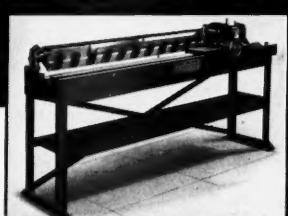
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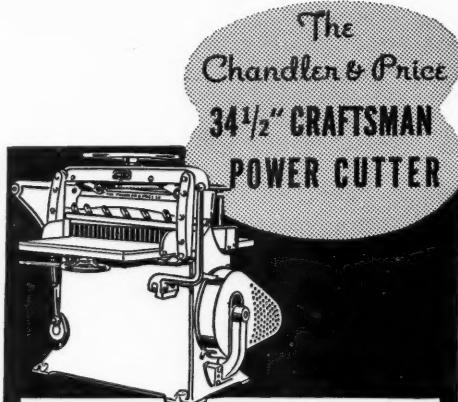
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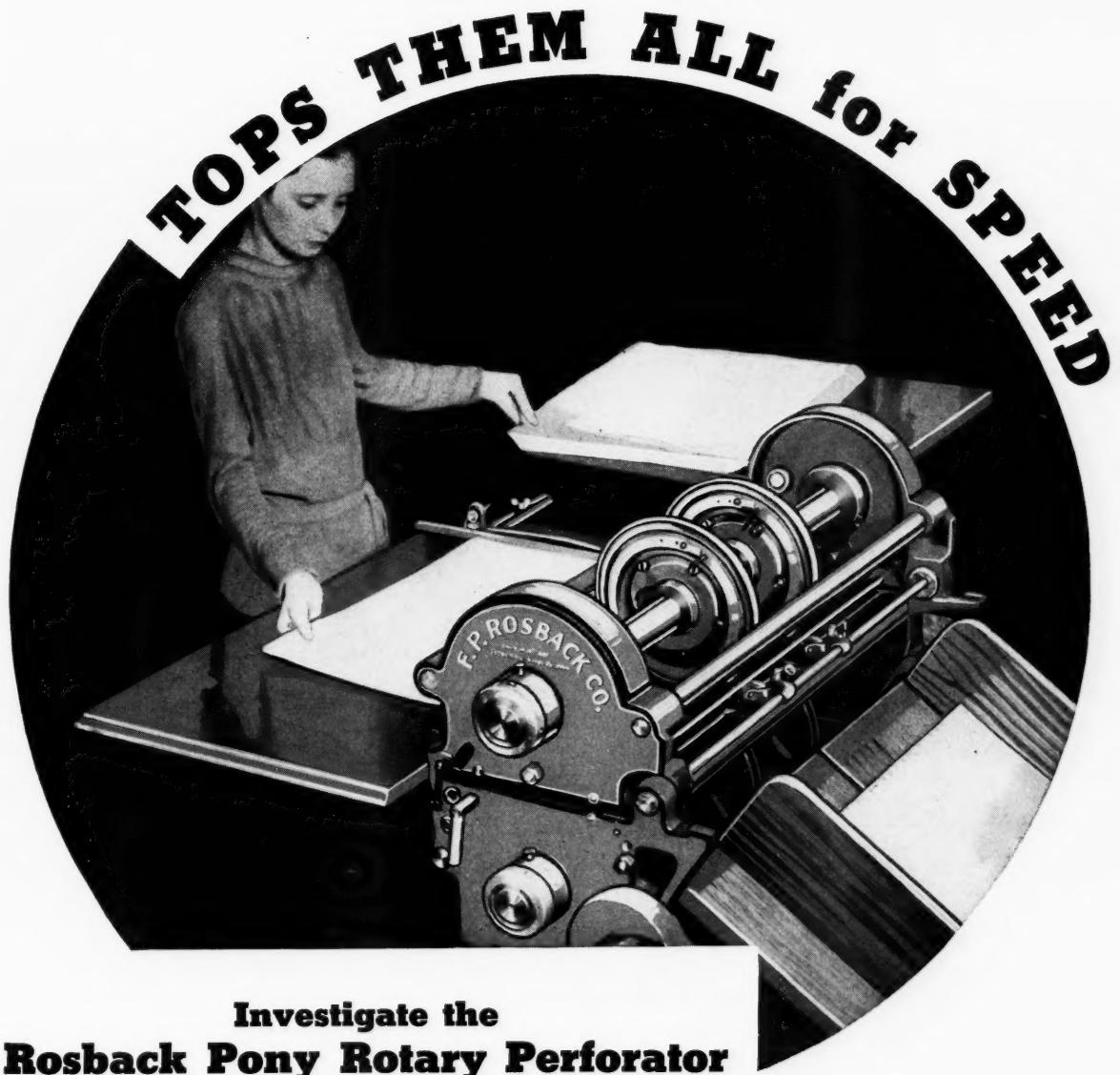


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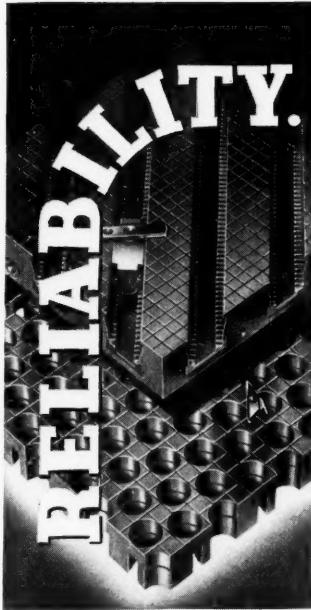
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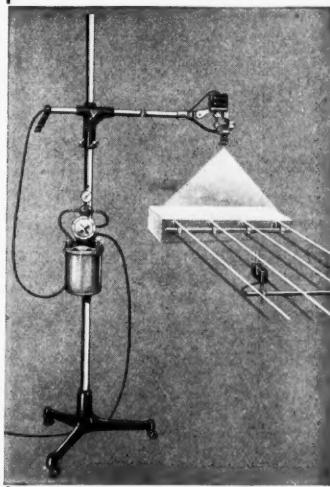
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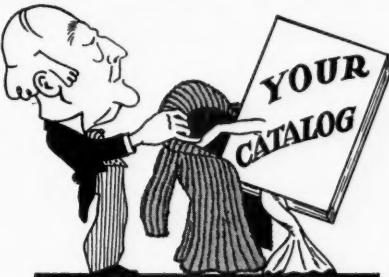
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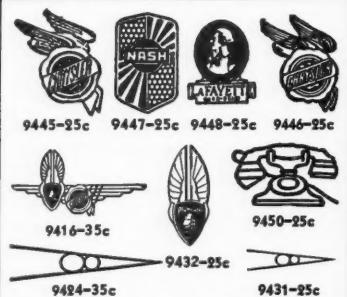
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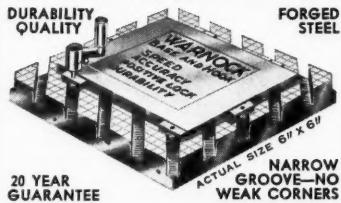


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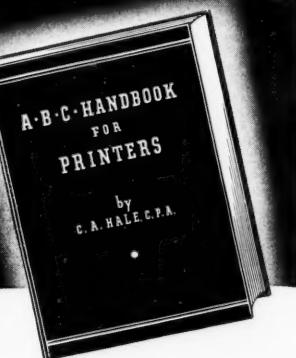
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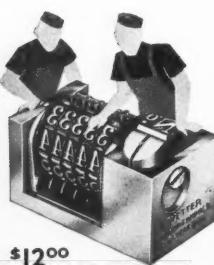
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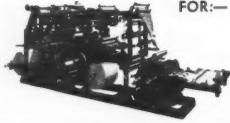
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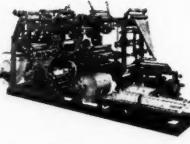
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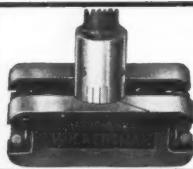
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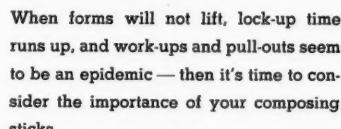
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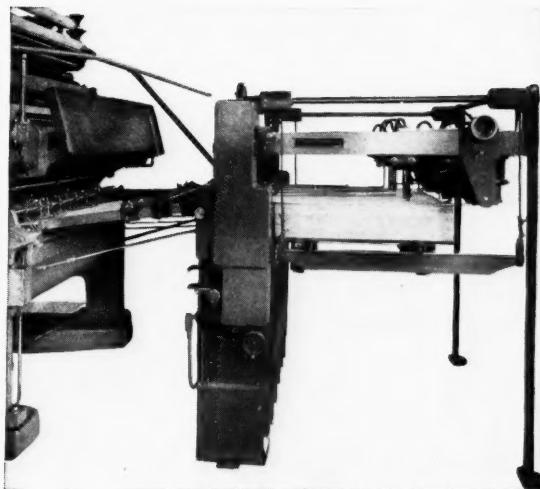


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The Inland Printer

Volume 100
Number 4
January, 1938

*The Leading Business and Technical Journal of the World in
the Printing and Allied Industries • J. L. FRAZIER, Editor*

LEADING ARTICLES IN THIS ISSUE

★	PAGE
Public Printing: A "Juicy Pie"?	31
Elimination of Starting Shocks	34
Yes! Control Your Tax Costs!	35
Why I Joined the "Young Executives"	36
Rollers and Ink	39
Color Typography: Brown	44
Covers Chosen for "The Kablegram"	60
Sound-Proofing Boosts Efficiency	64
Foreman's Character Analyzed	71
His Business Is Rubber Plates	74

REGULAR DEPARTMENTS

★	PAGE
'Way Back When	41
I. P. Brevities	42
Monthly Mailing Piece	47
Specimen Review	49
Blotter Suggestions	55
Editorial	56
House-Organ Parade	58
The Pressroom	65
The Proofroom	69
New Books	72
The Open Forum	77
News of the Month	79

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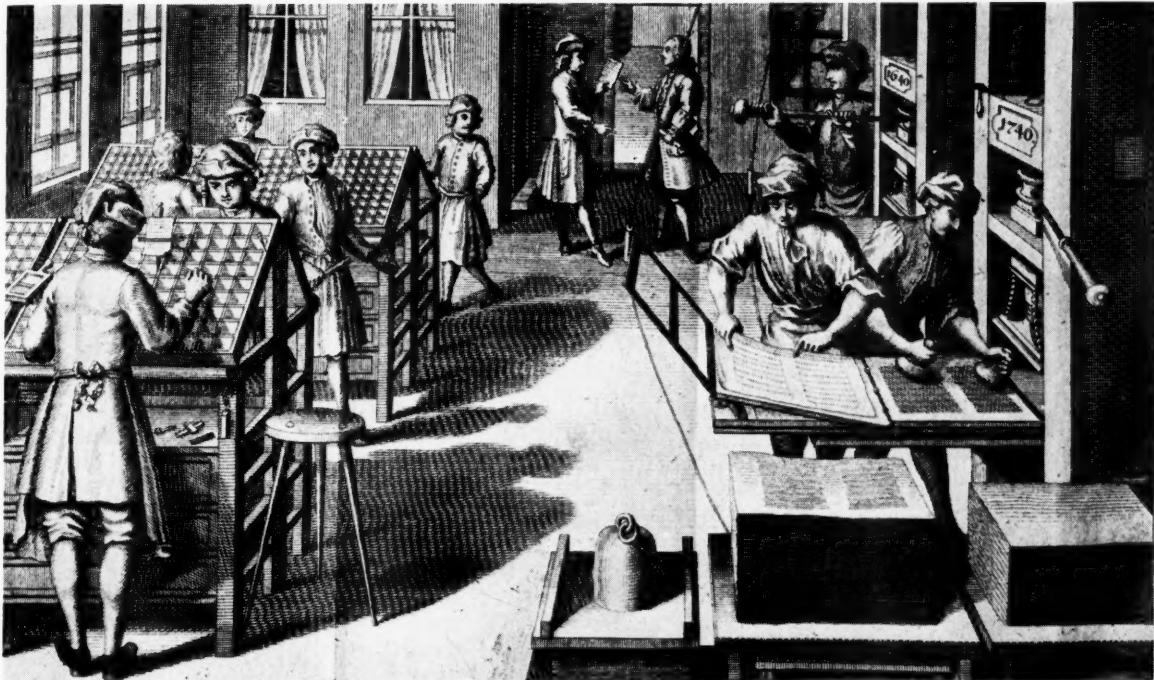
Advertisers In This Issue

American Numbering Machine Co.	92
American Type Founders	100
Beckett Paper Co.	24
Bijur Lubricating Co.	97
Bingham's, Sam'l, Son Mfg. Co.	100
Brandtjen & Kluge, Inc.	91
Campbell Box & Tag Co.	88
Challenge Machinery Co.	89
Chandler & Price Co.	92
Chicago Roller Co.	99
Christensen Machine Co.	101
Cottrell, C. B., & Sons Co.	15
Cromwell Paper Co.	Cover
DeVilbiss Co.	22
Dexter Folder Co.	3
Embossograph Process Co.	100
Engdahl Bindery	100
Fate-Root-Heath Co.	89
Fuller, E. C., Co.	8
Gilbert Paper Co.	12
Goes Lithographing Co.	98
Griffiths, John, Co.	92
Grove, Jacob R., Co.	96
Hacker Manufacturing Co.	98
Hale, C. A.	97
Halley, James, & Sons, Ltd.	100
Hamilton, W. C., & Sons	17
Hammermill Paper Co.	11
Harris-Seybold-Potter Co.	2
Hoe, R., & Co.	100
Hood-Falco Corp.	100
Howard Paper Co.	19
International Paper Co.	100
International Trade Composition Assn.	16
Intertype Corp.	Cover
Kimberly-Clark Corp.	9
Kimble Electric Co.	92
Knowlton Brothers	95
Lanston Monotype Machine Co.	20-21
Ludlow Typograph Co.	1
McLaurin-Jones Co.	88
M. & L. Type Foundry	96
Maxwell Paper Co.	23
Megill, The Edw. L., Co.	88
Mergenthaler Linotype Co.	25-26-27-28
Miehle Printing Press & Mfg. Co.	100
Miller Printing Machinery Co.	5
Paasche Airbrush Co.	100
Parker-Young Co.	96
Printing Machinery Co.	95
Process Rubber Plate Co.	96
Production Standards Corp.	7
Rosback, F. P., Co.	93
Rouse, H. B., & Co.	101
Scott, Walter, & Co.	100
Sleight Metallic Ink Co.	10
Sprayomatic Products Co.	95
Stephens & Wickersham Quoin Co.	100
Sterling Type Foundry	96
Superior Engraving Co.	18
Swigart Paper Co.	101
Tarrant, Jack, School of Estimating	96
Tenak Products, Inc.	Cover
Ti-Pi Co.	89
Tucker Letterhead Idea Service	95
Turner Type Founders Co.	98
Type & Press of Illinois	98
Vandercook & Sons	100
Warnock, W. S., Co.	96
Webendorfer-Wills Co.	6
Weston, Byron, Co.	4
Wetter Numbering Machine Co.	98
Wiggins, John B., Co.	98
Williams, Brown & Earle	100
Wing's, Chauncey, Sons	96
Yale & Towne Mfg. Co.	13

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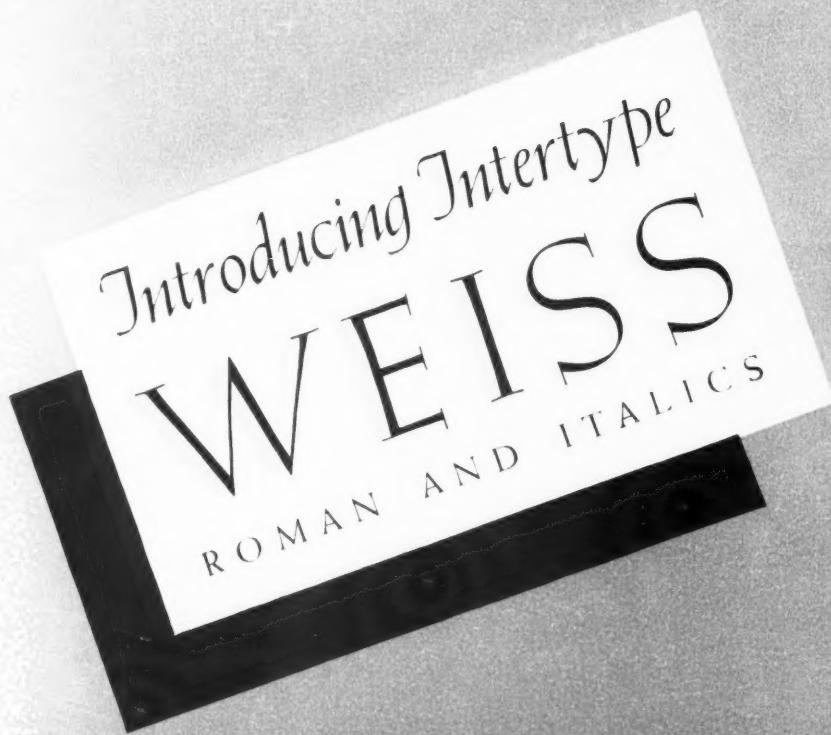
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